filmindia

RUARY 1942.

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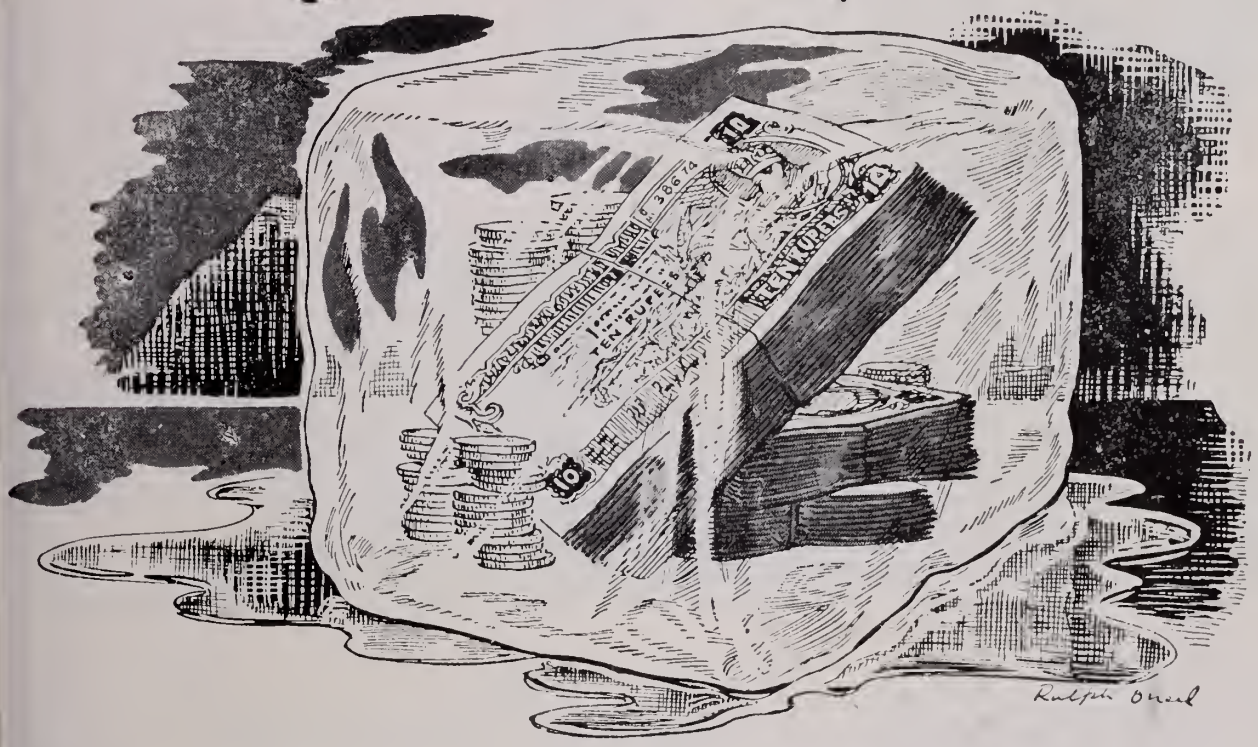

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NEVER before has the free movement of Capital been so vitally necessary for promoting trade and industry. Capital locked-up indicates an almost complete lack of elementary business strategy. Station advertising is today an invaluable advertising medium—It is more than that—It is a sound sales investment! Full particulars from Publicity Officer, G. I. P. Railway, Victoria Terminus, Bombay.

OUR RATES STAND AS BEFORE THE WAR

Jewels and silks are but a compliment to the loveliness which surrounds the woman whose skin is petal smooth, fresh and clear.

Beauty's First Essential

FORTUNATE indeed is the woman with the regular features of a goddess, but more important far than a chiselled profile is a soft, clear skin. A beautiful face is a combination of many charming attributes, not one of which is as necessary as a carefully tended skin, beauty's first essential.

You can have a lovely skin if you take this simple care: First you must remove the oil and grime which accumulate in the pores each day. Soap and water is not enough; use Pond's Cold Cream which penetrates deeply and cleanses away all impurities from without and within. Pat Pond's Cold Cream into your face and neck every night and morning. Leave it on for a few minutes while it sinks into the pores, then wipe it away.

Secondly, you must protect your skin during the day by using Pond's Vanishing Cream. It leaves an invisible and greaseless film over face and neck which is sure protection against exposure to burning sun and hot, parched air.

Start using Pond's Creams at once. In just a few weeks' time your skin will be as soft and smooth as Champa blossoms.

★ POND'S CREAMS ★

FEBRUARY 1942

VOL. 8 No. 2

On The Cover

Shobhana Samarth.

SUBSCRIPTION: The annual subscription, for 12 issues of "filmindia", is:

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filmindia

Proprietors:—FILMINDIA PUBLICATIONS, Ltd.

Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Foolish Angels

The exhibition business in the country, inspite of the three decades of its existence, is still an unsound proposition from a commercial point of view.

Complaints reach us from every possible town in India about the heartless exploitation indulged in by the producers and the distributors of films.

From month to month, the exhibitors are called upon to pay heavier minimum guarantees if they require pictures for their theatres.

In towns where two or more cinemas are available, the film distributor plays one exhibitor against another till he has succeeded in knocking out as much minimum guarantee as he can, even before the picture is ready for release. This racket has now reached a peak where the exhibition business has ceased to be paying and every day we hear of theatres either closing down or changing hands.

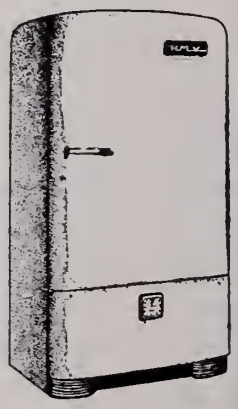
Exhibitors shout and complain at intervals, but the exploiting distributors know very well the inability of the exhibitors to unite amongst themselves and the merciless exploitation continues unchecked.

The result is that today the entire exhibition business stands on the ruins of hopes with no hopes in future.

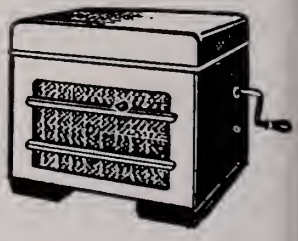
A WORLD-FAMOUS TRADE MARK

HOME ENTERTAINMENT HAS CHANGED A LOT IN THE LAST 40 YEARS

Time and research have wrought profound changes, too, in the type, design, and construction of "His Master's Voice" instruments for home entertainment. But with all these changes, the aims of "His Master's Voice" remain the same. Their instruments and recently introduced Articles of Household utility embody the same high quality of materials and superiority of workmanship.....every one of the hundreds of components is subject to the most rigid tests before anything bearing this World-famous Trade Mark, is allowed to go into the world.



If you would have the unquestioned best-whether in RECORDS, GRAMOPHONES, RADIO or REFRIGERATORS you must have "H.M.V."



HIS MASTER'S VOICE

RECORDS • GRAMOPHONES • RADIO • REFRIGERATORS

For some reason or other, in India, the exhibitor has not realized the importance of his role in this industry. The average exhibitor, we find in the country, is always the last man who should have taken to the business. He has always a parallel claim on his attention and energies in some other trade or business and exhibition of films almost invariably becomes a side show for him.

The result is that, what such an exhibitor earns in his original and stable business, he loses in his showmanship trade. And that is how the Indian film industry has been getting a lot of pirated capital.

With such people in the industry, the exhibition trade can be summarised in a single sentence: "Fools rush in where angels fear to tread."

Somehow, the average Indian exhibitor has not yet realized the purpose of his existence. He still remains a weak and submissive pimp between the film distributor and our picture-goers. And as long as he remains so, there is no future prosperity for him.

The showman has a greater social purpose to pursue than the film distributor. He is the intimate link between the great public and the film producer, and as such his showhouse becomes a nation's classroom as important or perhaps more so than those found in our schools and colleges. A showman therefore can become a greater and bigger teacher than the present day synthetic made-to-order school and college professor. Once our showman realizes this social significance of his role in life he must proceed to discipline himself and organize his business gradually till he becomes strong enough to face the menace of the heartless racketeering film distributor.

In our country, the most illusive ideal is unity. It is missing every where, though teachers, philosophers and politicians have been preaching about it for a century. In this lack of unity is epitomised the long tale of our nation's woes.

With this national background it is futile to expect all the exhibitors in the country to unite

HOW CAN YOU BE
so lovely?

One thrilling question....six short words—but they come only to those whose skin is petal-smooth. How important it is that you should protect the fine texture of your skin with Icilma Beauty Aids. First pat a little Icilma Vanishing Cream gently into the skin. This will protect your skin and make an ideal base for your powder. Then a dusting of delicious Icilma Face Powder to give sheer chic to your make-up. Finally, massage Icilma Cold Cream gently into the skin every night. It cleanses your skin of every speck of dirt and guards it against roughness. Let Icilma Beauty Aids guide you to even greater glamour and loveliness.

Icilma

• VANISHING CREAM
• COLD CREAM
• ROUGE CREAM
• FACE POWDER.

ICC. 5-436-100 THE ICILMA CO., LTD., LONDON

Western Electric

Announcing

★ 'SPARES' FOR PROJECTORS

There are many things we badly need these days and can't get—in time! But if your immediate problem is one of 'spares' we are glad to tell you that we have adequate stocks, subject to prior sales, of spare parts for the following types of projectors:

★ CENTURY
★ KAPLAN
★ SIMPLEX

We also have large supplies of Tungar BULBS for Low Intensity Rectifiers, Raytone CARBON SAVERS, REFLECTORS for standard type Arc Lamps including $10\frac{1}{2}$" and 14" diameter and WECO OIL (specially made for Century Projectors but equally effective for other types of American Projectors).

BUT—don't order more than your normal requirements. Give other hard-pressed fellow-exhibitors elsewhere a chance; for equitable distribution of stocks contribute in no small measure to the stability of the cinema business in general—to your own benefit ultimately.

For particulars, kindly apply to:

Western Electric Company,

Forbes Building, Home Street, Bombay

nd form into a powerful association to counter alance the merciless racketeering practised by he film distributors.

But the principle of unity can be practised n a smaller scale in towns with two or more inemas by the two or more exhibitors of a sta- ion uniting among themselves and presenting n organized front to the film distributor. In is small individual way, the racketeering oliath can be effectively met by the suffering avid.

We have seen this idea in practice at Nasik, here the one-time rivals have not only built a rosperous business by uniting among them- lves, but have become friends moreover. And lm distributors don't quote minimum guar- ntees to the Nasik showmen. Pictures run on at percentages at Nasik and the showmen choose eir show and time.

Can't this idea be practised by others who mplain bitterly and in complaining expect the urnalists to organize their exhibition business by kindling a conscience in the racketeering distributor?

Every town can have an association of its own cinema owners based on the principle of "live and let live" and thus face the common enemy. Is it not easier for two or four persons to meet and pool their resources and organize themselves than for the country-wide exhibitors to unite into a nation-wide association—which association is an impossible dream in this country?

Just at present our stupid and blind exhibitors are practically financing the Indian film industry by selling their homes and ruining their future. And with this finance the film distributors are enjoying the comforts of life. Can we ever miss the Packards and the Buicks in which our distributors roll?

The fools who have paid for those cars are the exhibitors, for "fools build houses and wise men buy them".

at young man will ver look exactly the me again; but the bril- int picture you will get th a Kodak Camera ll keep his memory sh with you for always

SIX-20 "BROWNIE" MODEL B.

8 Pictures $3\frac{1}{4}" \times 2\frac{1}{4}"$

With 3 stops for simple control of brilliant lighting and 3 adjustments to lens, for landscapes, groups, and close-ups: Rs. 21

Ask any Kodak Dealer for details of Kodak Cameras.

It's easy to make good pictures with a KODAK

KODAK LTD. (Incorporated in England) Bombay, Calcutta, Lahore, Madras.

THE WORLD MAY BE TOPSYTURVY

But RCA *High Fidelity*

RETAINS THE SAME STANDARD OF EFFICIENCY
WHICH MADE IT FAMOUS IN NORMAL TIMES

"MAGIC VOICE OF THE SCREEN"

RECORDED AND REPRODUCED WITH MIRACULOUS CLARITY

RCA

THE PRIDE OF EVERY STUDIO
THE PRIDE OF EVERY THEATRE

Exclusive Authorised Dealers For
Bombay Presidency, C.P., C.I.

Famous Pictures Ltd.

BOMBAY — BHUSAWAL

Photophone Equipments Ltd.,

PHOTOPHONE HEADQUARTERS,
9, MARINE LINES, BOMBAY.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SCANDALOUS FILM

The Film Advisory Board has recently released a hort film called "The Women of India". Though the ilm Advisory Board is a war-time institution with its rimary purpose of producing war propaganda, it has o far been producing everything else but war propa- anda. "The Women of India" is therefore one of the eries of unnecessary and badly produced shorts which he Board has released so far.

The story of this latest brain child of the Board as been written by Miss Pramilla Rama Rau. I have een under the impression that this girl was taken mere- to act as the Secretary of the Board. But evidently at was not right, seeing that she has now written a m story.

After seeing Miss Rama Rau's effort on the screen, y advice to her is that she should not attempt another m story. "The Women of India", as a brain effort of iss Ram Rau helps to lessen Miss Ram Rau's personal arm and discounts the general impression about her at "she seems an intelligent child."

As a documentary, recording the progressive evolu- on of the Indian woman, "The Women of India" is a andalous farce, which no decent man or woman of dia would endorse. The final impression one gets om the film is that the Indian woman is a child bear- g machine or has been a child bearing machine till e British civilization stepped into the country. The mmentary accompanying the relevant sequences is so unfortunate.

There is another sequence where we are shown me wild woman of the forest as India's previous omanhood and we are suddenly switched on to some odern streamlined women.

Can't we have some of those millions of divine usehold wives in our country who work with their ates in the fields, who help their husbands in their cupations and who keep the flame of motherhood alive er the hallowed traditions established by Seeta and vitri?

Why have we to fall back upon doubtful products modern civilization to present to the world the ideal omanhood of India?

"The Women of India" is an insult to the woman- od of India and an outrage on the nation. One won- rs how this picture is allowed to be circulated with r. V. Shantaram in the saddle, as the Chief Producer the Board.

If the Board is incapable of producing something useful and sensible let it not insult the Indian people by producing something stupid and irreverent.

Will Mr. V. Shantaram tell us what he wishes to do with this short film after what we think of it? I am anxious to support the War effort of the Board, but where is the war effort, unless this short film is to be taken as a war offensive on India's womanhood?

PLEA FOR WISER CENSORSHIP

Shall we adopt adequate measures to protect the young from the influence of vice that often runs riot in our own and foreign films exhibited in this country or not?

That is the question we have raised and are harping on it for at least a year, but apparently we are breaking our heads against a stone wall.

Why is the Censor Board so dense, we entirely fail to see. Did we suggest anything revolutionary, subversive or violent?

In "Nirdosh", a National Picture in Hindi and Marathi, Nalini Jaywant looks more charming than usual.

Most emphatically not. All we did was, we supported a resolution passed by the All-India Women's Conference which asked for reasonable restrictions on the exhibition of certain pictures or parts thereof, which should not be seen by boys and girls under sixteen. We quoted certain examples which were covered by the resoultion of the Women's Conference and asked for the redress of a very real grievance.

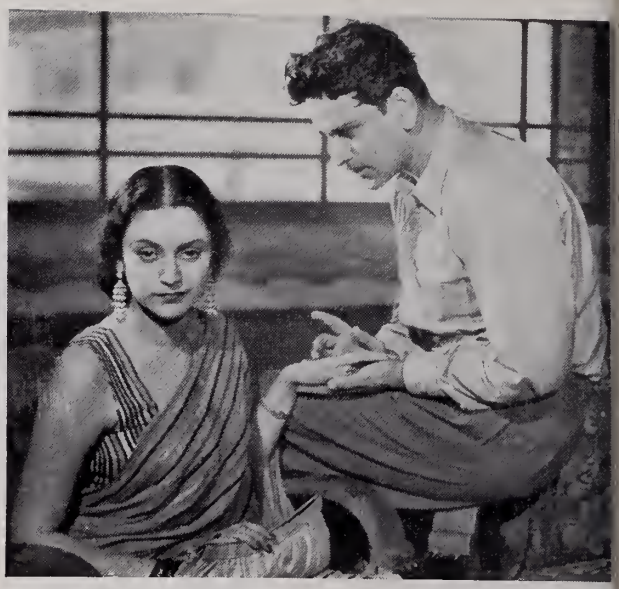
But this is not all. We tried to be quite helpful. Against the red-tape plea of the Secretary of the Film Censors' Board we submitted the rules and regulations made in this behalf by the Government of Gwalior, gave free counsel to the Board, recommending a reference to the Bombay Advocate General. We even heard that the Secretary was moving in the matter. But he is still where he was, quite motionless.

It has taken exactly a year for us to learn that the Board is moving in the matter. Will it be another year before we hear of the appointment of a rules-drafting committee?

Let us record here, however, that care was taken by the theatre-owners at New Empire, Kohinoor and Edward, when, for weeks together, the film "The Birth of a Baby" was shown, not to sell tickets to boys and girls under sixteen. Perhaps the Board of Film Censors recommended it, but the Board can claim little credit for the same as the American Women's Council and other social health organisations which produced this eminently good educational film for wide propaganda, themselves had taken care to prescribe it for adults and grown-ups only, so that the charge of immobility, unresponsiveness, insensitiveness and shall we say, irresponsibility, can still be kept levelled at the Film Censor Board and its Secretary.

We think, it is time to have a new Secretary on the Censor Board, a person who will be more aliv his social and official responsibilities.

This superb character actor, Kanaiyalal, will be once again on the screen in "Khilouna", a social picture of Amar Productions.



Prithviraj is not reading the palm. He is just gi a lover's promise to Naseem in "Ujala" a Taj M social picture.

GIVE US SOME MORE

Those who had the opportunity of having seen documentaries on the lives of Mahatma Gandhi Jawaharlal Nehru had nothing but encomiums to sho on their producer, Mr. Pathy.

We learn, the National Studios have shot a d mentary on the life and career of the late Sir S Ahmed, founder of the Aligarh Muslim Univer with the help of Mr. Ahmed Abbas, our well-kn contributor and scenario writer.

We would suggest, that the romance of the Ben Hindu University, which has now developed into a developed modern little city from mere mango-gr and fields, may also be filmed. The Benares Hi University itself might spend a few thousand ru on this, if none of our producers have that much i gination.

We are writing this in the midst of the Si Jubilee Celebrations of the Benares Hindu Univer when Pandit Madan Mohan Malaviya, now 82 y young, is still planning to collect another five cr to expand the activities of this residential Univer with the help and co-operation of its new Vice Ch cellor Dr. Sir S. Radhakrishnan.

While on a topic like this one sees no end of suggestions one can make. Why not the Jamshed Steel Works be similarly filmed and several other dustrial and educational enterprises?

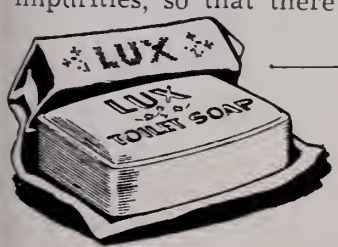
Sometime back Prabhat Educational shorts m their appearance. All the new organisation did

WHO DOESN'T ADMIRE SHOBHANA SAMARTH ?

Every girl—yes, and every man too, enviously admires the flawless skin of this lovely film-star. How does she manage to keep her skin so beautiful? Well, let Shobhana Samarth tell you in her own words....

"This is what I do" she frankly says. "I use Lux Toilet Soap to keep my skin beautiful. The creamy lather of Lux Toilet Soap is so active it cleanses the skin completely—takes away every trace of dust and any clogging impurities, so that there is never any fear of blemishes. Lux Toilet Soap keeps my skin beautifully soft and smooth, and so clear—I am never afraid to face the strongest lights".

Shobhana Samarth is one of the most widely travelled of Indian film actresses. She has seen what both the new and old worlds have to offer. Yet she, with her wide experience, pins her faith in the simplest kind of skin-care—Lux Toilet Soap. That *must* be because she finds it is the best.



9 out of 10 film-stars throughout the world use

LUX TOILET SOAP

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LEVER BROTHERS [INDIA] LIMITED

See This Picture With Some One You Love!

And You'll Feel What **CHANDAN** *and* **UMA** *Feel!*

Blazoning The Silver Screen

WITH DRAMA THAT IS DIFFERENT, APPEAL THAT IS GENUINE, ROMANCE THAT IS SUBLIME!!!

CHANDAN

(CHANDAN MEANS SANDALWOOD WHICH BURNS TO ASHES GIVING ITS FRAGRANCE TO HUMANITY!)

Starring: KANTA, NAZIR, MAYADEVI, ASHIQ HUSEIN, BABY LALITA (A new find) W. M. KHAN, JAMSHEDJI, ANWARI etc.

Direction:

DHIRUBHAI DESAI

Ashok

PICTURES' PASTORAL ROMANCE OF BHIL—LOVES AND HATES!

See!

COLOURFUL PANORAMA UNFOLDING ON THE SILVER SCREEN

•

Drawing Crowds at

LAMINGTON

TALKIES BOMBAY

For North

VISHNU CINETONE

Delhi & Lahore

Booking EXCELSIOR FILM EXCHANGE (Prop. Mr. Lim A Bilimoria) Goverdhan Building, Parekh Street, BOMBAY

that it produced a wretched film about the Indian Air Force, which was neither good propaganda nor good story. Why don't the Prabhat Educational film the Benares Hindu University story with all its picturesque monuments and holy atmosphere of Kashi? Apart from the patriotic service to Hinduism and India's youth, there is money in it.

Ranade's full biographical film at this hour would be equally timely. His life story presents excellent material as also Tilak's, but will someone take the trouble of going beyond mere good and soft love romances? Even the Bombay Talkies appear to think that the half-hearted idealistic story that "Naya Sansar" was, was quite enough to exhaust their idealism and liking for novelty!

A SQUARE DEAL TO OUR TROOPS

A reader of "filmindia" who is on active service in Iraq writes to us that very old and rotten films are being shown to the Indian troops in Iraq.

In the last four or five months, they have seen only old Wadia Movietone films and none other.

Now that is rather letting down the boys who have gone to fight and die for us so that we may live in peace in our homes.

And yet we have in our country Colonel Beard. Capt. Ghandhy, Major Stobart and several other highly paid persons who are supposed to attend to this requirement of our troops overseas.

May we know what they do beyond rolling about in their attractive looking uniforms if they can't make it a little easier for our troops overseas?

These brave boys must be shown some of the latest films released in the City. Aren't the boys offering their best by giving us their precious lives? Can't we give them at least our best pictures?

The Army Headquarters must requisition some of the recent releases like "Jhoola", "Khazanchi", "Doctor", "Sikandar". "Swami" etc. and show them to our fighting forces.

Is that too much to ask?

IMPATIENT REQUISITIONING

There is a panic among the film producers of India, because the Defence Department has suddenly requisitioned all the available stock of raw positive film, over six million feet, from the Kodaks.

While the Kodaks are doing their best to ease the situation by a sensible rationing of the balance of the stock and by promising to maintain the trickle of supply in future, the sudden requisition has proved a severe hardship on the producers in the country with over fifty new pictures in the making at present.

Admitting that war time needs have to be given priority, the Army Headquarters could still have exercised a little more patience by taking up stocks gradually as they arrive into the country.

Deputations made to the authorities to release a part of the requisitioned stock for a month or two, till the new supplies came in, were of no avail and the authorities with their usual wooden-headedness could not realize the plight of the producers.

But the Government should not forget that on the smooth progress and continuation of the Indian Film industry, depends the success of the Government's internal war propaganda. The numerous shorts of the Film Advisory Board and the British Ministry of Information, not to mention the vernacular newsreels, have to run with regular Indian feature films which films alone draw the crowds.

If the Indian producers are deprived of the supply of raw positive film, there will be less copies of Indian films in circulation and therefore a lesser opportunity for the propaganda shorts to be shown.

The film is a terrific medium of propaganda and if the authorities wish their propaganda to be country-wide and effective, the least they can do is to keep the Indian film industry well supplied in its essential requirements.

Husna Banu looks charming in "Dhandora" a Ranjit comedy.

"FILMINDIA" STORY SOLD

"Love In Marble", Dewan Sharar's story of the Taj, which appeared in the New Year Number of "filmindia", has been purchased by Director A. R. Kardar for picturization.

Another story of Dewan Sharar is reported to have been purchased by the Chitra Productions as the next starring vehicle for that popular artiste, Leela Chitnis.

Dewan Sharar—that name sounds as romantic as the numerous romantic works of this celebrated writer of international repute. I have come across few people with Sharar's acute gift of dramatic talent and with his genius to weave an intriguing plot from thin air.

The other day, I read a famous Sharar novel, "The Gong of Shiva", published in England and I think that if some enterprising producer can produce this story in English, there is good money waiting for him, not only in India but overseas, with India so much in the international headlines at present.

Indian producers, whose chronic complaint about lack of good film stories has now become a scandal, will do well to get in touch with Dewan Sharar at Connaught Circus, New Delhi. I am sure, Sharar has or will have a story for every mood and every hour and every producer. And every one of them will provide one more proof of Sharar's genius and soaring flight of imagination.

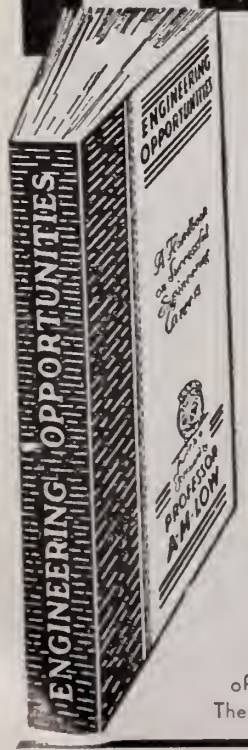
"PADOSI" IN ASSAM AND SIND

When "Padosi" was screened in Bombay about a year ago, we welcomed it as a symphony of Ram and Rahim, a picture that had the vibrant and unmistakable message of peace and harmony between Hindus and Muslims in the symbolic characters of Mirza and Thakur. There was none of the tub-thumping propaganda to drive this lesson but that was the obvious moral thereof.

We are very glad to find that at least two provincial governments in India had not only the wisdom to see this educative value of "Padosi" but they signalised it by declaring the shows of this picture tax-free within their provinces. These Governments are the Sind and Assam Governments. It is remarkable that in either case, the Premiers were Muslim viz: Khan Bahadur Alla Bux and Sir Sadulla Khan.

This token of appreciation must be very pleasing indeed to the producers viz: Shantaram and his colleagues. Is it not a pity, however, that the lesson of their own creation is so woefully lost on them?

FREE! THIS GUIDE TO CAREERS



After months of intensive effort and research, we are pleased to announce that the 1942 Edition of our Prospectus "ENGINEERING OPPORTUNITIES" is now out of the publishers' hands and ready for free distribution.

Containing 150 pages of Practical guidance, this Prospectus is beyond argument the finest and most complete handbook on successful Careers ever compiled. It is a book that should be on the bookshelf of every person interested in success whatever his age, position or experience. The Prospectus contains among other intensely interesting matter details of A.M.I.C.E., A.M.I.Mech.E., A.M.I.E.E., A.M.I.A.E., A.M.I.W.T., A.M.I.R.E., Government Service and other important Examinations: outlines postal courses in all branches of CIVIL, MECHANICAL, ELECTRICAL, AUTOMOBILE, RADIO, TALKIE, TELEVISION AND AERONAUTICAL AND TEXTILE ENGINEERING, BUILDING, GOVERNMENT EMPLOYMENT, etc., and explains the unique advantages of our Employment Department.

SPECIAL WAR-TIME SERVICE

To overcome the effect of delays in Mails, we are conducting our complete Tutorial Service from Bombay. During the war, therefore lessons in all subjects will be issued and corrected in Bombay.

The specially appointed Representative of our London Tutorial Department, who arrived in India some months ago, is conducting the new Overseas Tutorial Department, composed exclusively of tutors who possess officially recognised Degrees in the subjects for which they are responsible. Our students will, therefore, receive exactly the same training as hitherto, but will always be assured of immediate attention, being unaffected by Mail conditions.

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THE MOST CHEERING NEWS YOU'VE HAD THIS *Season!*

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You haven't a show without **PRODUCTIONS**

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

R. N. Murthy (Bangalore)

Why don't you advise Dr. Patel to install a better sound system at his theatres and improve in other respects?

Dr. Patel has been a successful showman so far and I can't believe your complaint. He has a superb sound equipment in R.C.A. What he probably requires is efficient mechanical men behind the machines. Dr. Patel will read this and will do the needful. Only good showmen can survive in these days of competition.

What are the necessary qualifications to become a successful director?

With the happy exception of a few, most of our really successful directors are uncultured, uneducated, uncivilized folks. They are all in the news but many of them can hardly read English. Many of them are crude opportunists. Some of them are successful blackmailers. A few are sweet-spoken exploiters. Altogether not a good advertisement for our industry. But they somehow, copy or steal, produce box-office hits at intervals, and all of them being practical men of business, they have enough commonsense to exploit their occasional success for their own good. These are hardly qualifications and therefore people with really good qualifications are at a discount.

Vrajdas Virchand (Raipur)

How many producers have come out with educational film shorts for mass uplift after what you wrote in "filmindia"?

The National Studios are producing a film of the founder of the Aligarh University under the supervision of Mr. Ahmad Abbas. The Prabhat people made a show of production for a time but got busy otherwise and seem to have lost all interest at present in the educational shorts. The Film Advisory Board, however, has produced several shorts and some of which are partly educational.

T. R. Raman (Madras)

In the December issue, giving the names of six best cameramen, you seem to have forgotten Ramnoth of South who photographed "Sumangali". How is that?

Yes, I owe my readers an apology for this omission. Ramnoth just escaped my memory. Being far away, he remains far out of my mind. Yes, Ramnoth is an excellent cameraman and ought to be classed among the first three. In his hands the camera thinks, perhaps more effectively than in the hands of several very good cameramen.

V. Sampson Paul (Kopbal)

Where is Sabita Devi after "Holiday In Bombay"?

Probably gone back to her native town after the "holiday". Really, I have no news of her. Her dear old Mummy keeps her so well covered that we can't get any news angle on her

T. Ramalingeswara Rao (Gudivada)

Do you know that people write bad of you in the Vernacular journals (in languages which you don't know) and what do you say about it?

Like this she comes back to the screen again to revive old memories in her million fans. - Sulochana in "Ankh Michowni", an Amar picture. And let me tell you, she is going to open old wounds in a million hearts.

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PRESENT THIS MIGHTY PICTURE WITH SWEET FLOWER OF SACRED FRAGRANCE

STORY
V. AUNDHKER

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P. KUKADE

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L. J. BHATT

Prakash's Social Hit . . . Now Under Production

STATION MASTER

STARRING
JAGDISH, PREM ADIB, RATANMALA
AND OTHERS

Dancing at the Casino in Venice I stepped on a lady's toe. It was a clumsy thing to do and I apologised to the lady profusely. But she wouldn't have the apologies and burst out in beautiful Italian. Not imagining that so beautiful a thing can abuse and not knowing what she was saying, I said "Thank you". She got exasperated and put in some more lung exercise. My friend afterwards told me that the lady did not abuse only me, but when she was about it, she took in all my ancestors. A beautiful language from beautiful lips, who would think that it was just filthy abuse? That day I was glad, I did not know Italian. And so were my ancestors. Do you think, I should learn the Vernaculars to know what filth people write?

By the way, do you mind shortening your name for postal and economic reasons? It is a bit too long for one man.

ss D. Premlata (Madras)

Has Renuka Devi left the film career?

Oh, no! She finishes a production and goes home on her own job. She will, in all probability, be seen in "Mun-ki-Jeet", the second Shalimar picture.

Fakruddin (Bellary)

Where is Kumar nowadays?

Mimim is fast becoming popular. She will be on the screen in "The Return of Toofan Mail", a Ranjit-Wadia picture.

Mazhar Khan, India's celebrated character actor, will come to the screen again in a classic role in "Meri Duniya", a National Artists' picture.

He has just finished acting Shah Jehan in "Taj Mahal" produced by Mohan Pictures. I don't know where he is shifting next. These actors don't inform people about their professional activities and when we go out finding, we find something more than expected.

Would you mind giving a brief life sketch of Ashok Kumar?

Born in "Jeevan Naiya". Over twelve-pictures-old. Still going strong.

Madhukar M. Angre (Bombay)

Which film director is capable of filming a picture with the least wastage of the raw film?

The one who is unemployed.

Under present conditions how long would a second rate picture take for completion?

Pictures become second rate after they are released. Till then they are all first rate. So the time taken for both is the same.

Madan Mohan Sharma (Agra)

Just as in "Kangan", the son of a Zamindar loves a girl, so in "Bandhan" a daughter of a Jagirdar loves a school master?

And in "Jhoola" a ward of a Zamindar loves the heroine. The Zamindar complex seems to have become a chronic complaint with the Bombay Talkies.

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ew charmer, Suvarnamala comes to the screen in 'Awaz" a social picture of Saraswati Cinetone.

And the story of "Anjan" is like the story of Bidhan"?

And the story of "Jhoola" is the story of the Bombay Talkies. Isn't it a pity?

Balakrishna (Hyderabad)

Is it true that the songs coming from Miss Manoin in "Khazanchi" were all recorded by the playback system?

Yes, and sung by Miss Shamshad of Lahore.

How far is a director of a film responsible for a flure?

In India, completely. Responsible even for wasting the producer's money. In our country the film director is a movie Moghul who has in his hand not only the fate of the people under him but also the future of the producer.

Hair Singh Marwah (Jobbulpore)

A friend of mine wants to marry a film actress of repute, but he is confused. Could you kindly guide him?

Let him remain in this confusion for some time more till his favourite actress of repute goes out of reputation. He can then safely marry her. Her poison tooth will be pulled out by then and her bite won't prove poisonous. And she will still remain a film actress in other respects. A friend of mine married a popular film actress recently, but she is so popular that my friend is still waiting for his chance, though for all purposes he is her legally married husband.

Kirpal H. Panjwani (Karachi)

Is it true, that when some one tries to meet film stars, they avoid him?

Yes, purely in defence of self. People come from different provinces of India and the different provinces have different ways of greeting. Those from the North wish to embrace; those from the South often come without the shirt; those from the West lift their dhoti and arrive; those from the East crawl to and fro at an annoyingly slow speed etc. How do you expect the film girls to meet all these panzer movements. So they gallantly withdraw according to plan.

Do the film stars lead a good life?

Yes, as good as the nurses, the stenotypists, the lady doctors and others.

B. L. Ramchandra Setty (Bangalore)

Kindly give the name of the best institution where I can learn the art of dancing?

Uday Shankar's Art and Cultural Centre, Almora, U.P. That is easily the best institution in the country.

Who is the better dancer between Sadhona Bose and Leela Desai?

Sadhona Bose; better and more emotional.

Hari Shivdasani, who is pleased to call himself a polished American actor, gives a polished display in "The Return of Toofan Mail", a Ranjit-Wadia picture.

2 Great Stars

MEET IN ONE HEAVENLY PICTURE

NASEEM
PRITHVIRAJ

With **RATANBAI, MUBARAK, MIRZA MUSHARAFF & others**

Directed by: K. M. MULTANI

Screen Play by: KAMAL AMROHI

COMING SHORTLY

UJALA

S. B. A. Zaidi (Agra)

Why have the pictures of Bombay Talkies become so popular?

The success of the Bombay Talkies is a triumph of excellent team work. They handle only subjects which they can handle well and do not run after spectacular costume pictures. Their activities are institutional, planned with an industrial eye and profits play a large part in their calculations. And yet I often wish that they would take a little risk and give us something progressive and something unusual at least once in a while.

C. M. Raju (Pavagad)

Have you at any time advised Chandramohan to stop drinking whisky?

No. Whisky sobers him and he becomes a very pleasant companion. And it is with whisky in that he often appreciates others. By the way Chandramohan is quite a strong individualistic type of man and hardly needs anyone else's advice.

B. N. B. Vathsal (Secunderabad)

Can any film concern of Bombay compete with Prabhat?

Very few if Prabhat works and turns out pictures. But just at present almost every concern from Bombay has licked Prabhat. At present the Prabhat partners are busy settling their own differences and they don't seem to bother about their fans. So you must wait for the great Prabhat to get into its stride again. The partners seem to have too much spare money to worry about new productions or business.

Muthu Ismail (Bezwada)

What about Circo's "Akbar The Great"?

The idea seems to have been given up for the present.

Miss Kunda Deshpande (Akola)

What about Ratnaprabha? Will she not appear on the screen again?

Pandit Indra, who often calls himself her brother, tells me that Ratnaprabha has retired from the screen. If that be true, we have lost a girl with a very melodious voice.

A. G. Goel (Fyzabad)

Has Pradeep left the Bombay Talkies and joined the National Studios?

Not yet.

B. N. P. Shaw (Baidyanath Devghur)

We have not heard of Sulochana our old favourite for a long time?

Wait a little longer old boy. She is coming once again to the screen, more charming than ever be-

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This Reducing and Enlarging printer reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m.m. from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.

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— Starring —

- **KUMAR**
- **SAROJINI**
- **INDURANI**

MUBARAK, S. NAZIR

Late **Khalil Ahmed, Sharma, Ram Marathe, Mira, Indira and others**

Social Comedy

ZEVAR

Direction **K. Amarnath**

Starring **INDURANI Jayant, E. Bilimoria Jagan, Gulamrasul**

Devotional Epic

SANT

SURDAS

Direction: **Nanubhai Vakil**

Starring

SAROJINI

Magic Thriller

SAROVAR KI SUNDARI

Direction: **A. M. KHAN**

Cast

Romilla, Zeibunissa Amina, Prakash, Benjamin etc.

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fore, in "Ankh Michowli", a social picture of Amar Productions. And I still think that Sulochana is the only really beautiful woman, the Indian screen has ever had.

I am not going to miss her picture, because I am told that she sings some snappy tunes and vamps as she has never vamped before. And when Sulochana vamps it is a sight for the gods.

Miss Kumud Sinha (Chhindwara)

I want the address of Prithviraj?

Prithviraj Kapur, College Road, Matunga, Bombay.

A. K. Mohan (Palakol)

Kindly inform me which of our Indian actors and actresses are interested in pen friendships?

None and for several reasons. Several of them just can't write any language. Some of them who do are too lazy to write. Most of them make bad friends and are not a social friendly type. Some of them have too much vanity and they expect people to write to them and they haven't the decency to reply. Our actors and actresses themselves believe that they are glamour personalities and have not yet thought of their work as a profession. Even outside the field of their work, they walk on air expecting people to notice them and pay them compliments. How do you expect friendships with such balloon-boobies?

Auba Rajkumari (Oorgaum)

"Filmindia" gives very little news about South Indian films. Do you envy them?

Yes, I do, films like "Sumangali" and "Devata"; but that doesn't stop me from giving news. The trouble is that the South Indian producers don't send me enough news and I can't get someone on whom I can rely to send me authentic news regularly, even though I am prepared to pay well for such a service. Well, I don't miss anything. Your producers are missing an opportunity to exploit the popularity of "filmindia" for commercial purposes.

Shantilal Doshi (Kamshet)

How many magazines other than "filmindia" do you edit?

I have enough worry with one. With the prices of paper soaring high, with the producers quarrelling and yet making no news, with the stars wanting free publicity, with the distributors objecting to my reviews, with a couple of court cases on hand and with umpteen small and big obstacles, editing "filmindia" is difficult enough for one man.

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A
SUPREME
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D. N. Panjnigar (Poona)

Some papers say that "Kanchan" has broken all records whereas "filmindia" writes that it is bitterly disappointing. How do you reconcile these two extreme views?

"filmindia" is not "some papers". It is the only paper. See "Kanchan" for yourself and find out who is right.

A. S. V. V. Sangha (Bangalore)

Who sings better between Shanta Apte and Leela Chitnis?

Of course, Shanta Apte.

P. K. Mathew (Quilon)

Is it true that Ahmed Abbas is the present guardian of Snehaprabha?

So am I if a friend is to be called a guardian. Her legal guardian, however, is her husband Kishore Sahu.

V. M. Raghavan Nair (Kalapettu)

Why is it that some of our film actresses who belong to other communities, change their real names and accept Hindu names?

Because Mr. Jinnah's Pakistan idea has not yet caught the popular fancy. When it does Devis and Bais will become Banus and Begums overnight.

Shewak M. Ramchandani (Mirpurkhas)

Who is this new chap with the strange name of Hyacinth?

It is not a chap. She is a beautiful chirper who interviews film stars for "filmindia", forgets what they say and writes only her impressions. Hyacinth is a sweet name though originally it belonged to the son of Amyclas a Spartan King. The story goes that this lad was loved by the two gods Apollo and Zephyr. But the boy preferred the sun god and Zephyr feeling hurt killed Hyacinth. His blood became a flower and is called Hyacinth. I think, it was after the flower stage that girls called themselves Hyacinth. So you see, our Hyacinth has a tradition behind her and please don't utter her name so lightly in future.

We cannot get "filmindia" here before the 10th of every month. And these ten days we feel like ten years. Will you please favour us by sending it on the first of every month?

Would you mind asking that bad guy Hitler to stop the war so that I can get some paper in time for "filmindia". Thanks, if you can do that.

I became very glad when I saw the price of "filmindia" increased to twelve annas. Otherwise I was afraid I would lose my favourite magazine.

Oh, don't you worry. We shall have soon to ask for a rupee a copy. Please get used to that idea and you will think twelve annas to be cheap.

G. P. Kejriwal (Benares)

Who is this Rita Carlyle?

She is everything in "filmindia" except Baburao Patel.

K. S. Iyer (Mandapam)

What is Hari Shivdasani doing nowadays? Don't you think, he is a very handsome actor? May I know his address?

Hari himself thinks that he is a very handsome actor. And because he thinks quickly and loudly, he does not give me a chance to think. But Hari is popular, not only in the films but also in the clubs. He will be seen in three pictures: "Nai Duniya", "Return of Toofan Mail" and "Meri Duniya". Hari's official residence is: Bombay View, Kittridge Road, Colaba, Bombay, where he has to go when all the clubs in Bombay are closed, that is, if he is not sleeping in the studio sheds. Hari thinks that sleeping in studio sheds is more convenient than paying taxi fares in these days of petrol rationing.

Madhu Sudhan Singh (Bangalore)

Let me know whom Shantaram is going to select for war propaganda pictures?

Sarojini as "Mumtaz Mahal" in "Taj Mahal", a costume picture of Mohan Pictures.

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Shrikant Goswami (Jodhpur)

Whenever the heroes touch the heroines on the screen, what idea strikes them?

That the director is watching them and it is no use.

Adeebul Hassan (Bombay)

I think the court scene which a majority of Indian films show is a waste of time. What is your opinion?

I think these scenes constitute a contempt of courts and defiance of law and order.

Is it necessary that every Indian picture must show clouds and storms?

Not necessary, but they help to clear the clouded brains of our directors and the storms help to check the storm of criticism.

Abbas Ahmed Ballim (Pietermaritzburg)

Why is not kissing allowed on the screen?

Because the censor inspectors get palpitation. Don't worry it goes on behind the screen.

Doulatram C. Dowlwani (Hyderabad)

My friends who have seen "Kanchan" recently at the Capitol (Hyderabad) say that your review was true to its last word. I wonder, why producers should get hot instead of improving their pictures. On the other hand they blame the man who shows his friendship by giving the right review and which review if sincerely thought over can improve their next picture. Really, I cannot understand these producers.

Nor can I and I have been at it for the last twenty years.

Lieut. Kadir Mahomed (Basra)

I am very much interested in the welfare of the Indian film industry and some of the people therein. I would very much like to know through the columns of your magazine, what are Miss Maya Bannerjee's matrimonial intentions now that she has been separated from her husband for quite a time. It is a pity that one should fall in love with another person's wife but since they are separated, I don't think there is any harm?

No harm in merely falling in love. But I didn't know that Maya was married and separated already. In fact, I am not sure whether she is a married woman at all. But you seem to know more. I can now see that you are mighty interested in the "welfare" of the industry and "some" of the people therein. Maya Bannerjee stays at Cadell Road, Shivaji Park, Dadar, Bombay and you can get further information from her.

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"KARAMVIR", Lahore, writes,—

"We strongly urge the public to see a film like "Masoom", because to see it is to foster Hindu-Muslim unity. Through films Muslims have known enough of Hindu life, but Hindus are still in dark about their neighbours' life. They should see this picture. For mutual understanding it is essential that both the communities should know each other well."

"CINEMA SHOW", Lahore, writes,—

'"Masoom" is an achievement greater than the greatest.'

"MOVIE FLASH", Lahore, writes,—

'"Masoom" provides the biggest fan fare. Hindu families are coming to the picture in large numbers, as, for them, it is quite a novel picture.'

"CINEMA", Lahore, writes,—

'"Masoom" is a feast for eyes, ears and mind.'

"RUP-BANI", Delhi, writes,—

"The direction of the picture is so masterly, novel and artistic that I cannot help calling Mr. Hasnain a genius."

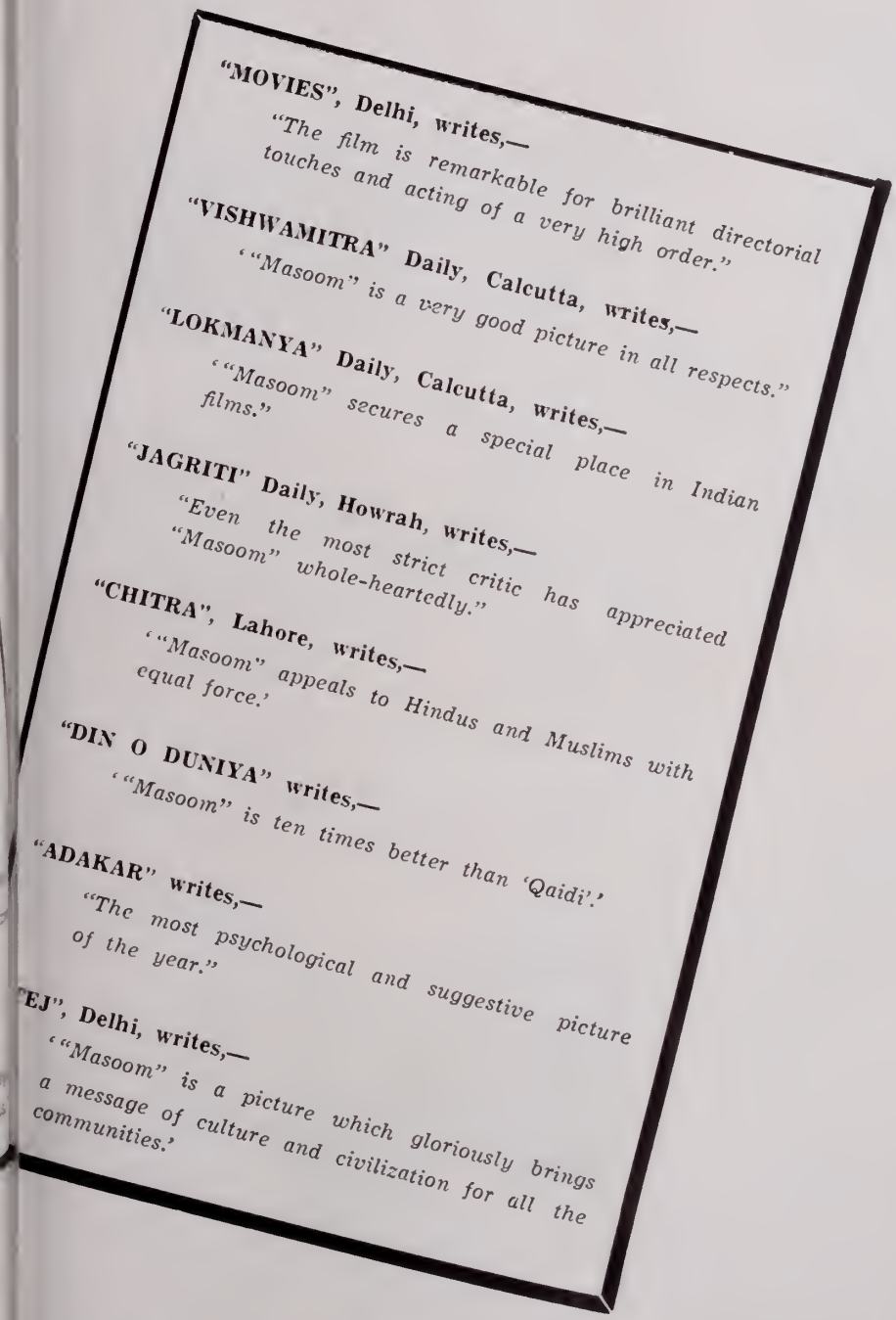
"PICTURE-GOER", Delhi, writes,—

"The direction of the film is superb and spe volumes of Mr. Hasnain's directorial genius."

"MASOOM" BECOMES THE NA

Directed By:
S. F. HASNAIN

Tribute To "MASOOM"


"MOVIES", Delhi, writes,—
"The film is remarkable for brilliant directorial touches and acting of a very high order."
"VISHWAMITRA" Daily, Calcutta, writes,—
"'Masoom" is a very good picture in all respects."
"LOKMANYA" Daily, Calcutta, writes,—
"'Masoom" secures a special place in Indian films."
"JAGRITI" Daily, Howrah, writes,—
"Even the most strict critic has appreciated "Masoom" whole-heartedly."
"CHITRA", Lahore, writes,—
"'Masoom" appeals to Hindus and Muslims with equal force.'
"DIN O DUNIYA" writes,—
"'Masoom" is ten times better than 'Qaidi'.'
"ADAKAR" writes,—
"The most psychological and suggestive picture of the year."
"EJ", Delhi, writes,—
"'Masoom" is a picture which gloriously brings a message of culture and civilization for all the communities.'

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तुलसी
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Directed by
PAWAR
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"Resurrection"
Fame.

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and MARATHI

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Straight From The Shoulder

Oh! For Some Well-Groomed Women

If you are looking for advice on how to be a glamour girl, then don't read any further. This article won't tell you how to elongate your eye-lashes or how to acquire a Sylph-like form. This article is written for the benefit of every woman who feels that it's too much trouble to be well-groomed.

To be well-groomed one must be clean and tidy. Water is free and there's no law which says a woman mustn't waste time in front of a mirror tidying herself.

It is most important that a woman should look at herself long and searchingly in a mirror, before letting herself be seen in public.

Have you ever seen a person at a distance and thought "that's an attractive looking woman" and then when you've got close to her thought "What a disappointment; she doesn't look at all nice close up".

Well that's what people are thinking about you. Your face may be divine but if you've got a grimy-looking neck someone's going to notice it and remark about it. So many women scrub their faces until they shine but don't wash their necks because they are afraid to get their hair wet. The simplest remedy is to pin up your curls on top of your head so that they are not likely to get wet when you scrub your neck.

Watch how she bares her teeth as she chews her nails.

CATS WITH TEETH

Another thing which makes women look slovenly is the nail biting habit. Not only does the nail biter spoil her nails, but she also makes grimaces when she is indulging in a nail biting session. Next time you see a fellow nail biter watch how she bares her teeth and smudges her lipstick as she chews her nails. It is a disgusting habit and one which can be cured with a little self-control.

Every time you jerk the hardened wax off your upper lip, tears will stream out of your eyes.

There may be some nervous women who find it hard to rid themselves of this habit. If the old remedy of painting the nails with quinine has no effect then buy yourself a set of those beautiful false nails which are being sold and wear them over your own nails. You won't find them tasty tit-bits and in any case you'll be so thrilled with the new look of your hands you'll probably resolve never to chew nails again.

Pin up your curls when you scrub your neck.

Then there is the woman who has lovely long nails but never keeps them clean. If she does work which makes her nails dirty then she should use a dark polish. But best of all she should scrub them often with a soapy nail brush and keep a file handy for emergencies.

Now let us talk about the woman whose hair looks like a Malayan jungle. She is the woman who brushes the front of her hair but never the back and then sets out for a car drive with her hair loose and expects to look lovely when she arrives at her destination.

The shops are loaded with beautiful, coloured scarves which keep the hair tidy and look very attractive. There are some men who like to see a girl with her hair flowing in the wind as she drives along. That's all right as long as there's a wind to keep the hair streaming gracefully but what happens when the wind stops blowing and the hair falls back on to the head in a matted heap? We'll tell you. The girl looks lousy. Tie your hair up securely when you set out on a drive. You can always take off your scarf when you get out of the car if you've an attractive hair-do to reveal.

HEAD AND FOOT CONDUCT

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less and back-less sandals but they don't take the trouble to keep their feet scrupulously clean. No woman can look well-groomed with grubby looking heels and toes exposed. If you must wear sandals then wash your feet several times a day. If the under sides of your heel are lined and cracked then massage the skin at night with olive oil.

There are some unfortunate women who have hair on their upper lips and a pretty fierce growth of hair on their arms. However well-dressed a woman may be her grooming is not complete if she goes out laden with this unnecessary hair. If the growth is not too strong then she can camouflage it by painting it with a solution of peroxide and ammonia until the hair is bleached light. If she wants to remove the hair altogether she should buy a set of depilatory wax from a chemist and remove it with that. The hair will reappear naturally, but the growth will become weaker and weaker until it is practically non-existent.

Mind you, we don't deny that this depilatory wax treatment is painful because it is. Everytime you jerk the hardened wax off your upper lip tears will stream out of your eyes, but when you see the result you'll completely forget about the pain.

Are you one of those women who let their frilly petticoats show beneath their saris or let the shoulder straps of their thingummies slip down their arms?

If you are, then pin them up quick because if there is anything a man hates it is to be out with a woman who lets the world see glimpses of her under-wear.

It is because of this that we advise women to take a good look at themselves in the mirror before venturing out.

Turn and twist before the mirror. Make sure your back view is as faultless as your front view. Take a pride in being well-groomed because good grooming is a first step to glamour!

DEPARTED

AND LEFT US BEHIND

Mr. B. P. Samant, our brilliant young publicity expert, chief of Messrs. B. P. Samant and Co. and Peerless Pictures died on the 16th January of heart failure at the early age of 35.

Enthusiastic and ambitious, he began his career at the very rung of the ladder and rose to the top with perseverance and industry. A friend to everyone, Mr. Samant had secured unique popularity at such a young age.

Well, he has gone his own way, leaving us behind—mourners all.

....lets the shoulder straps of her thingummies slip down her arms?

In "Roti", a social picture of National Studios, everything from the primitive to the ultra-modern seems to be provided for.

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THEY'RE UNIQ

The "Jhoola" Dances:
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ASHOK KUMAR

With Shah Nawaz, V. H. Desai, Mumtaz Ali,
Karuna Devi, Shahzadi, Rajkumari Shukla

Producers of "Narsi Bhagat" Present "Bharat Milap"

India's First Classic Picture

The most important film news of the day comes from Prakash Pictures Studios—their great devotional-cum-historical drama "Bharat Milap" has left the sets and is now ready to make box-office history on the screen.

Over two years in the making, and costing several lakhs of rupees "Bharat Milap" promises to be a land-mark in the history of motion pictures in India. For its theme it has one of the purple-patches of ancient India, the story of Rama and the sacrifice of his brother, Bharat. Director Vijay Bhatt has taken the best parts of "Ramayana" and moulded them into a matchless and memorable motion picture. For two years the entire resources of Prakash were concentrated on various items of production and piece by piece they have built an imposing structure of art and entertainment.

A NEW STANDARD ENTIRELY

In the year 1940, Prakash's name was marked out for their most magnificent production "Narsi Bhagat" and in all probability, Prakash's banner shall soon fly high in this year immediately after the release of "Bharat Milap"—their biggest hit on screenland of India.

"Bharat Milap" is not the picture which is to be ranked among all previous mythological productions so far. It shall set its own standard. It shall begin a new era in Indian Film Industry.

Even a child in India is aware of the holy name of Bhagwan Shree Ramchandra, his immortal sacrifice and his great love for his brother Bharat. The name of Bharat also shines in the heart of every Hindu as a symbol of brotherly love and sacrifice. His life is a harmony of truth, beauty and sacrifice, and "Bharat Milap" is nothing but a poem vividly interpreted on the silver screen by a humble artist like Vijay Bhatt. People may call him the director.

The story of "Bharat Milap" is based on Valmiki's Ramayana, the great epic of Indian culture and civilization. Mr. V. Aundhkar who himself is a great scholar of "Ramayana" is responsible for the original script in Marathi and Pandit Anuj the versatile screen-writer of many years' experience has written the dialogue in Hindi.

A CLASSIC PICTURE

Mr. Kanu Desai the famous Art Director of "Narsi Bhagat" has been again busy drawing marvellous designs for the sets and costumes of this epoch making production. Till now he has drawn more than five thousand designs of the various sets, pieces of costumes and decorations which are to be used for spectacular scenes of the picture. It will be interesting to note that before he began planning for the first set of "Bharat Milap" he was engaged in special study of ancient Archaeology, school of costumes, ornaments and other relics of the Ramayana age.

In the cast of "Bharat Milap", Prakash presents big names—each one of them has the distinction of appearing in the box-office hits in the past. Never before such a mighty cast was seen together in one picture. The producers are really proud to announce their names—they are: Durga Khote, Shobhana Samarth, Shahu Modak, Prem Adib, Vimla Vashishtha, Umakant, Nimbalkar, Chandrakant, Kale, Pande, Amir Karnataki, Vasant Kanse, Kausalya, Madhusudhan etc.

With such a mighty cast, enormous cutlay in costumes and ornaments of ancient times, gorgeous sets, and spectacular mob scenes — all this means the astounding sum of rupees four lakhs; in other words, this will be the production cost of "Bharat Milap".

Director Vijay Bhatt who has proved his genious and directorial ability in his last picture "Narsi Bhagat" is again heading for new laurels, and after the screening of "Bharat Milap" Prakash's name shall shine in the hearts of millions as the solitary symbol of Indian Art, Culture and Civilization. (Contributed).

Director Vijay Bhatt discussing the script of "Bharat Milap" with Mr. V. Aundhkar and Pandit Anuj.

ASHOK KUMAR—

Changing every day and fast changing, Ashok gives a sparkling performance in "Jhoola", the thundering box-office hit of the Bombay Talkies Ltd.

Shalimar Pictures gratefully thank

MISS NEENA

MR. PRITHVIRAJ

AND

MUBARAK

MISS GULAB

MR. SINGH

MISS MUMTAZ

MR. PRAKASH

MISS FEROZA

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FOR THEIR EXTRAORDINARY PERFOMANCES

IN

Ek Raat

SHALIMAR PICTURES BOMBAY

and

Sjt. S. K. Pal

for

The Music of All Nights

IN

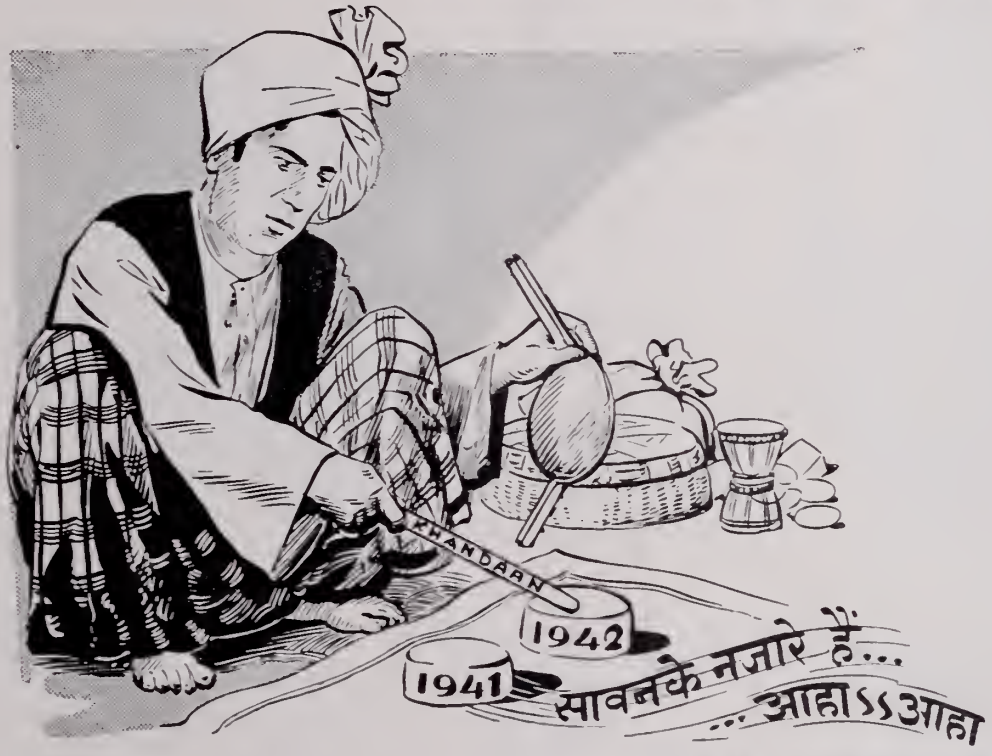
Ek Raat

HALIMAR'S Mun-ki-jeet

UNDER PRODUCTION

KAUSHALYA—
This little girl has grown up into an heroine in "Rai Saheb", the maiden social production of Janak Pictures.

THE MAGIC MAN
From THE NORTH.....



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IN ITS
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KRISHNA TALKIES
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TO BE FOLLOWED BY

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Modesty In Modern Times

Our Girls And Our Films

Modesty is a word which sounds strange coming from modern lips but it is a word which has been dragged into the present century as a cover for coyness, inferiority complex, and plain dumbness.

Modesty is the quality which made maidens of the past century feel faint when a man looked at them and it is the quality which film stars are supposed to lack.

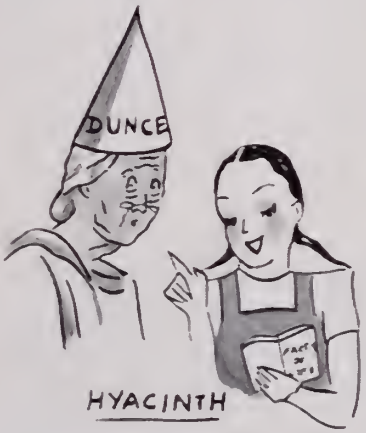
The word modesty can rarely be used truthfully nowadays unless it is preceded by the word false. It is false modesty which keeps thousands of Indian girls from joining the film business and it is false modesty which George Bernard Shaw lacks. If a man knows he's a genius and someone comes up to him and tells him he's a genius he'd be a fool to say "Aw, come. I'm a pretty ordinary fellow y'know". It doesn't pay to put on a modest violet pose. Keep on belittling yourself and very soon people will begin to think you really can't be such a wonderful fellow after all.

But it is really the type of modesty peculiar to the weaker sex which we wished to write about.

....and let a little of her ankle be seen....

Modesty is a quality which is found in women chiefly. Women of the last century gave out modesty very naturally and prettily. Downcast eyes, pretty blushes, and a general air of innocence were the order of the day. The girl who looked a man in the eye and let a little of her ankle be seen was considered a hussy.

But blushes don't rise easily to the cheeks of modern girls and an air of innocence is hard to achieve when the average girl at the age of sixteen knows more about everything than does her 80 year-old grandmother.



....knows more about everything than does her 80-year old grandmother.

1880 MANNERISMS DON'T MIX

But there are still women (generally of the fluffy type) who make a great show of being modest. They gasp if anyone says 'damn' and cast coy little glances of the 'isn't this-a wicked-world type' at people they wish to impress. But 1880 mannerisms don't mix well with 20th century ideals.

This can be proved by making a study of the films of the past and the films of today. The sugary-sweet heroines of bygone years are non-existent now. The Mary Pickfords and Janet Gaynors of yesterday are replaced by dashing young women who bully their screen husbands and are never at a loss for a witty answer.

Screen wives—complete with overworked tear glands.

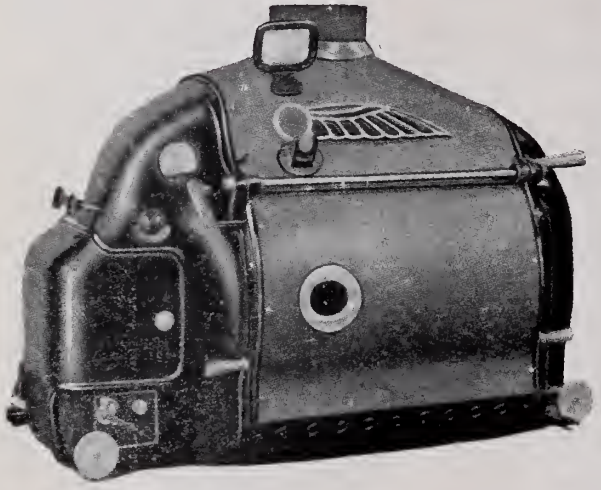
The same transformation has taken place on the Indian screen. Before now, nearly all screen wives have been submissive, coy and complete with overworked tear glands. Nowadays they indulge in comedy and even in a little horse-play.

The public likes its heroines to be a little naughty. Puritans are seldom interesting.

Now let us pull to pieces the young woman who pretends to be modest but really is suffering from a tremendous inferiority complex. She's the sort of girl, who when someone says "You're looking sweet to-day",

The 'modest' violets can always take their mamas along to chaperon

PROJECTION— AT ITS BEST!



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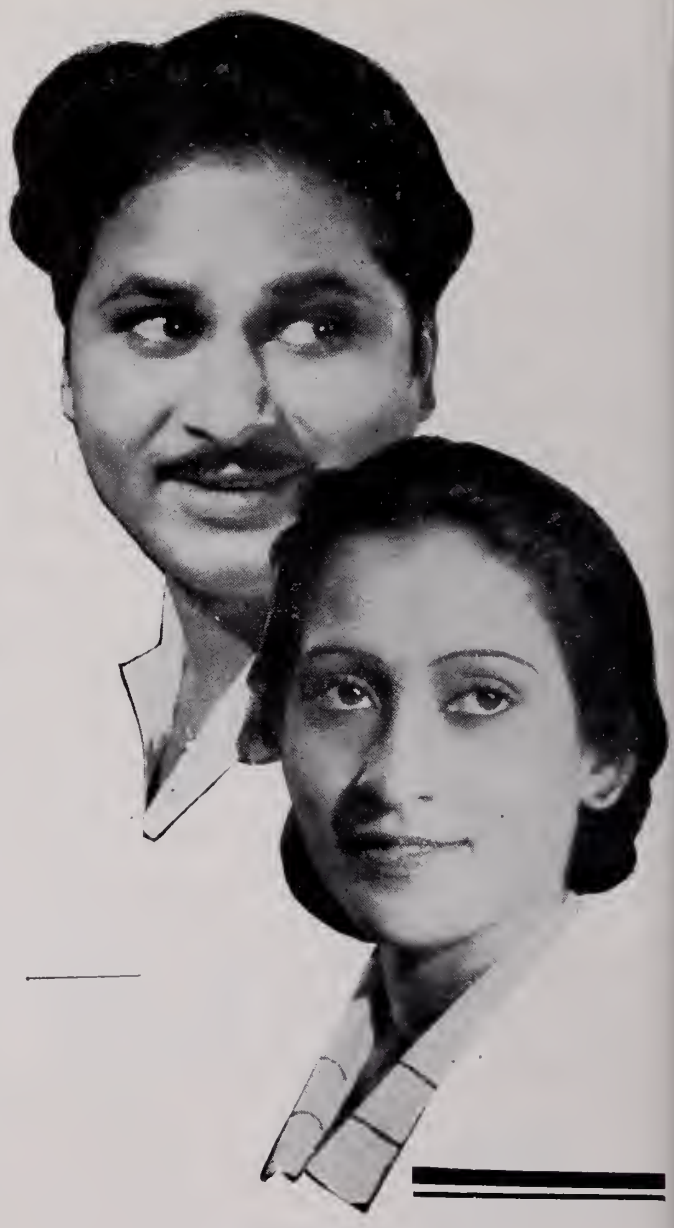

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Leela Chitnis attracts attention in "Jhoola", a picture of Bombay Talkies.

replies, "I look a frump", and really feels she looks a frump. She doesn't mean to appear modest but people assume she is because she is always making fun of herself. When she's out walking in the street and a strange man stares at her or smiles at her she doesn't think "That man is interested in me. He finds me attractive". No, she thinks instead, "He's laughing at me. I must have a smut on my nose," and she tries frantically to get a look at herself in every shop window she passes to see where the smut is.

This isn't modesty.

THE DUMB "SHE"

Then there is the woman who has a very low brain power and keeps her mouth shut most of the time and looks nervous when she's asked a question.

People say she's modest and retiring but we say she's just plain dumb.

The dictionary does not say that in order to be modest one must be a half wit. When asked for her opinion this last type will reply shyly but evasively "I'm sure you're right". This gives the impression that she is too quiet and gentle to start a controversy by giving her opinion.

Actually if she's truthful she'll answer "I'm sure my opinion isn't worth listening to because my knowledge is practically kindergarten".

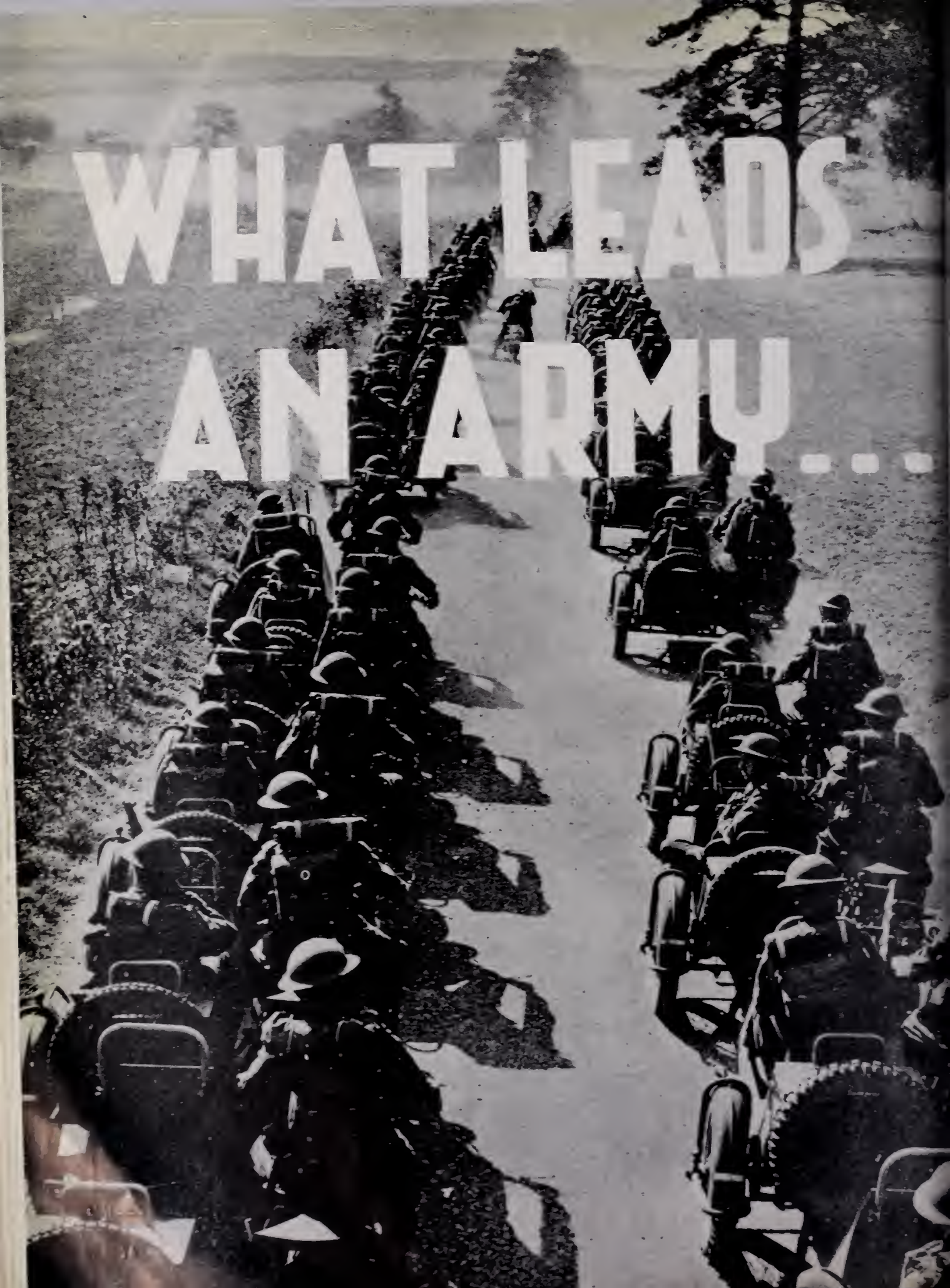
What we really set out to show in this article was that we hate false modesty and we are annoyed by those smug and supposedly modest girls who are afraid to join the films, because film stars are supposed to be immodest.

Most of them would give their front teeth and their crowning glory too if they could get into the films. Only they are too dull and lacking in push to try for it or they feel they are not beautiful enough to attain screen glamour.

Or then again their families feel that they will be corrupted by coming in contact with the ogres of the industry. But surely a well brought up girl can remain the same no matter what her environments are. In any case all these 'modest' violets can always take their mamas along to chaperon them.

Say it's nervousness, an inferiority complex, or an old-fashioned mama that keeps you from becoming a star but don't please, say it's modesty.

This seems to be a meeting of twin souls. Lion-hearted Nadia meets this guy in "The Jungle Princess" a Wadia thriller.


WHAT LEADS
AN ARMY . . .

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THROUGH THE NATION AT
THIS HOUR OF NEED - - - -

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A PROMISE for 1942's BOX-OFFICE RECORD

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Produced by **C. R. BAJAJ**

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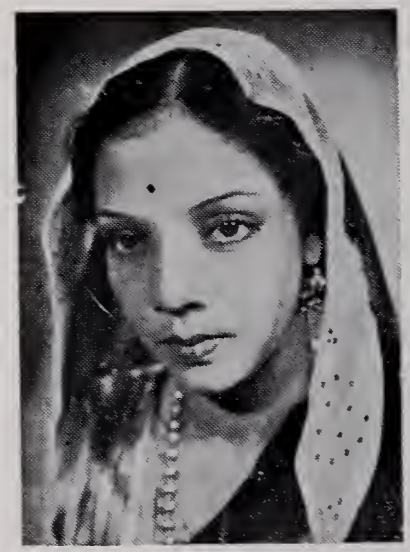

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with **Shamim, Nazir, E. Bilimoria, Sharifa & others**

Director **RAM DARYANI**

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OUR SHORT STORY

Wedding In Blood

Love Makes The Queen A Woman

By: **Dewan Sharar**

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Rana Jagmehr Singh, Rajah of Bindi, was an old man when his wife died, leaving him childless. Therefore he had adopted young Shamsher, orphaned son of one of his doughtiest generals, and made the lad his heir, so that when his own time came the State might not lie open to the mercy of the first invader—in particular Chandrasen of Atari, who might be depended upon to rush in and seize it.

Chandrasen of Atari was the best-hated man within a radius of very many miles, and with good cause. Cruel, treacherous, and utterly without conscience, his name had become an idiom in perfidy. Ostensibly there was friendship between him and Rana Jagmehr Singh; and he had been at such pains to foster that semblance of amity that in time the old Rana came to believe him.

"Were we two united there is nothing we could not do. We could take half Rajputana were we so minded. We should be invincible," said Chandrasen.

"That might have been so thirty years ago, but I am an old man now," said Rana Jagmehr Singh.

"True; and I am no longer young," said Chandrasen, who was, perhaps, half the other man's age, "But there are the years ahead to be thought of. Your adopted son will be a strong ruler; but I have only a daughter to inherit Atari after me. Now if she were married to Shamsher there would be an alliance that the strongest would hesitate to challenge."

"That," said Rana Jagmehr Singh, "is true. I will think it over."

He did, and to such purpose that before long the marriage was duly arranged, the date fixed and the preparations begun. So nearly everyone was satisfied—the people of Bindi and Atari because they foresaw comfortable years of safety ahead. The Princess, because she had heard reports of Shamsher's courage and valour, and Jagmehr Singh because he liked the idea of Atari eventually coming beneath the sway of his heirs. Chandrasen, though not at all attracted by the last prospect, was also well pleased in that dark heart of his. In fact, the only person who felt no happiness at all was Shamsher.

AN UNWILLING BRIDEGROOM

"Truly my life is not my own," he said bitterly to Ram Das, the Pradhan (dispenser of justice), who had long been his friend and counsellor. "Why should I wed a woman whom I have never seen, the daughter of such a sire, moreover, and who by all accounts takes after him? You have heard the stories that are told of Kamla Rani; it is said that she is as high-handed and as headstrong as her infamous father."

"It is also said that she is very beautiful," said the Pradhan.

"I had rather she had less beauty and more womanliness," said Shamsher.

"You know as well as I that I must submit to this marriage, because it is my liege lord's wish but I go to it most unwillingly."

The day of the wedding arrived.

Never in the history of Bindi or Atari had there been so splendid an occasion. Throughout both States the streets were garlanded and music sounded and there was rejoicing everywhere.

The road that crossed the border between the two kingdoms was gorgeously decorated and thronged with onlookers; and along it in magnificent state, through the shouting,

With one stroke of his sword, Shamsher severed the bridal knot and plunged into the fray.

cheering crowds, rode first the bridegroom's procession escorting him to his bride; and much later, when the ceremony was over, the equally magnificent procession escorting the newly-married couple to their home. Through the open gates of the city they went, a very royal cavalcade, and all who saw remarked that Chandrasen had been of no mind to let his share of the proceedings be outshone by that of Rana Jagmehr Singh. No less than fifty palanquins followed that of the bride, and the people of Bindi admired and marvelled.

The splendid train came to a halt at the Royal Palace of Bindi.

And suddenly, in that moment, the incomparable depths of Chandrasen's perfidy were revealed. For without warning, as the palanquins were set down, out of each alighted no gentle bridesmaid, but two or three soldiers of Atari, fully armed; and there and then in that unguarded moment of peace and festivity they fell upon Rana Jagmehr Singh's guards, overpowering and slaying them. They stormed the entrance to the palace; they shouted a summons to their comrades outside the gates to join in the devilishly organised onslaught.

CUTTING THE BRIDAL KNOT

Before the horrified eyes of Shamsher and the closely veiled bride upon whom he had not yet set eyes, the smiling, sunlit colourful scene was turned into a very hell of chaos and destruction.

Shamsher did not lose a second. With one stroke of his sword he severed the bridal knot that since the ceremony had joined, as the custom is, the end of his sash and a corner of his bride's robe; and, calling upon his men, plunged into the fray.

As he did so he saw with furious rage fresh numbers of Chandrasen's troops pouring in through the gates; they must have been massing nearby in readiness for the prearranged signal. His own soldiers were coming up fast; never had they given battle more eagerly against an invader; and the fight raged everywhere. Shamsher saw doughty old Jagmehr Singh fighting as valiantly as if he had been eighteen instead of eighty, go down bleeding from a score of wounds; the sight maddened him, he would have given his own life gladly, in that moment, for the chance of taking Chandrasen's.

He nearly lost it without any such satisfaction. The end, so far as Shamsher himself was concerned, came before he knew it was upon him. He fell with a dozen wounds or more; and even his adversaries could not forbear to pay tribute to his valour. "After all, we have slain him!" they said as men who speak of a very great feat of arms.

They were wrong.

Shamsher, a very great deal later, opened bewildered eyes upon strange surroundings.

He was lying in a hut in the precincts of a small temple of Vishnu. Someone was moving about the hut near him; he turned his head and looked into the eyes of a young and very lovely girl, who came quickly over to his side.

"Who are you, and what has happened?" asked Shamsher.

"I am Chandravali, daughter of Sham Singh, the temple-keeper," the girl said. "You were found on the field of battle at Bindi and brought here"

"At Bindi? Where is this place then?" asked Shamsher.

"The village of Dharam Pur, just over the Atari border," the girl said.

"I must know all. What of my kingdom?"

"Where is your kingdom?" asked the girl.

"Bindi. I am Shamsher, its Crown Prince by adoption—and now, I fear, its ruler, since I saw Jagmehr Singh fall. Have I been here long?"

"A great many days."

"I must return and take over the reins of government," said Shamsher grimly.

"Not yet, Highness. You are not fit," said Chandravali, "Wait until you are strong enough to walk."

"Not yet, Highness. You are not fit," Chandravali said. "Wait until you are strong enough to walk."

Shamsher had no choice, for he was too weak to set foot to ground.

So, slowly recovering, he stayed on in the home of the old temple-keeper and the lovely Chandravali.

It was a life different from any he had ever known. Chandravali, modest and grave and sweet, was with him as much as her duties permitted. She nursed him back to health; she talked with him for long pleasant hours in the shady garden of the little temple; she was an intelligent and delightful companion.

IN CUPID'S HANDS

From her he heard amazing tidings of the wife he had not yet seen —how, when the army of Bindi had finally overthrown that of Atari she had taken the reins of government into her own capable hands; how enraged and horrified at his appalling perfidy, she had thrown Chandrasen, although he was her father, into prison; how she now held both kingdoms; and how even in that short time the people already adored her; the soldiers would have dared anything for her, and her rule was reputed to be firm and wise.

Shamsher heard all that amusedly; but it did not trouble him as even a week or so back it would have done. His thoughts were all of Chandravali—Chandravali, companion and sweet friend, whose heart and mind were utterly in tune with his; Chandravali—the dear and desirable; in her simple white sari without a single jewel.

He had, indeed, fallen deeply in love with the temple-keeper's daughter, and she with him. This was love as Shamsher had always imagined and hoped for; his marriage to Kamla Rani was an ill dream that he only desired to forget. And as the pleasant days went by, a growing temptation whispered to him that it would be easy to leave her to reign and himself stay—unknown, unrecognised, believed dead —in peaceful Dharam Pur, married to the girl of his choice.

One day he said so to Chandravali. Somehow he had known all along how she would take it. Chandravali, her delicate loveliness close in his embrace in the green shade of the temple garden, shook her head.

"Beloved, that may not be," she said. "I love you—oh, and dearly; but I will not be the cause of your breaking faith with the dead. You must go back, and take over the throne, and reign as becomes a man; indeed it is no part of a woman's work.

"Yet she has proved herself a worthy ruler," Shamsher said.

"That may be; but was it Jagmehr Singh's wish that any woman—least of all the daughter of Chandrasen, murderer and false friend—should possess his beloved land?"

"At any rate," said Shamsher with finality, "I shall not go yet. For the present Bindi is in good hands; and I—I am in yours, beloved."

Chandravali sighed and was silent.

TOUCHSTONE OF LOVE

The peace of the following day was broken by a disturbance unusual in quiet little Dharam Pur. A small group of men, splendidly accoutred, rode up to the temple-keeper's hut. Chandravali was absent on her duties and Shamsher met them as their leader dismounted.

"Majesty," said the latter, "I am come as an envoy from Her Majesty Kamla Rani of Bindi. She sends you this letter and bids me await your return with me."

Shamsher opened and read it.

It was brief and to the point. It informed him without parley that Kamla Rani, having learned that he lived, desired his presence by her side. "As our husband, and the general commanding our armies," she

"I shall not go yet," said Shamsher."For the present Bindi is in good hands; and I——I am in yours, beloved."

wrote, "there is work here for you to do. The kingdom needs you."

"Bear word to her Majesty that I am considering my reply," said Shamsher.

When they had gone he sought the green temple garden and thought and thought. There presently Chandravali found him; she stole up to him and put a cool arm about his neck, and he gathered her into his embrace.

"Kamla has sent for me." he said.

Chandravali nodded.

"I saw the envoy," she said. "Beloved, you have no choice now."

"I have," said Shamsher. "I stay with you."

She held him close.

"Not so," she whispered. "Is it the thought of leaving me that grieves you? See, then, I will come with you, and be your secondary wife; or if the Rani objects, then I will be her servant, and wait upon her humbly and very gladly, so I may but see you sometimes and be near you. I love you as much as that."

"And I," said Shamsher. "I love you too much to permit such a thing. Do not speak of it again, Chandravali. I stay here." And Chandravali did not speak of it again. But very early next morning old Sham Singh came to Shamsher, with a grieved face, bearing a note from her.

Shamsher read:

"Beloved, I am going away. Do not try to find me. I am going that you may return to Bindi, where your duty lies; so long as I stay you will never do so. I love you, and shall always love you; but honour is greater than love. Therefore, farewell."

Shamsher sat very still in the quiet little hut, the letter in his hand. He did not move while the shadows altered, and the sunlight slanted in through the open door, and passed, and the sounds of the village came to his ears unheeded. It was late afternoon when at length, his face very pale and set, he rose and found old Sham Singh in the little temple of Vishnu and bade him farewell. Then, with a steady vision and not once looking back, he set out in the direction of Bindi.

It was soon traversed, the short distance to the capital of Bindi. As he took the guards' salute and passed through the palace grounds he thought of the last time he had seen that spot, made horrible with slaughter; he felt his heart harden within him.

The palace attendants bore the news of his arrival to the Rani. He waited and they returned with word that she would see him at once, and escorted him through room after room of the palace he knew so well, until they brought him at last to the very splendid suite which had once belonged to the wife of Jagmehr Singh, and to the Rani's own boudoir. One of her maids of honour threw wide the door. He entered and stood face to face at last with Kamla Rani, his wife.

And behold, she was Chandravali, his temple sweetheart.

She rose to greet him; she came straight forward into his suddenly eager embrace.

Chandravali—in her simple white sari, without a single jewel—a woman among queens.

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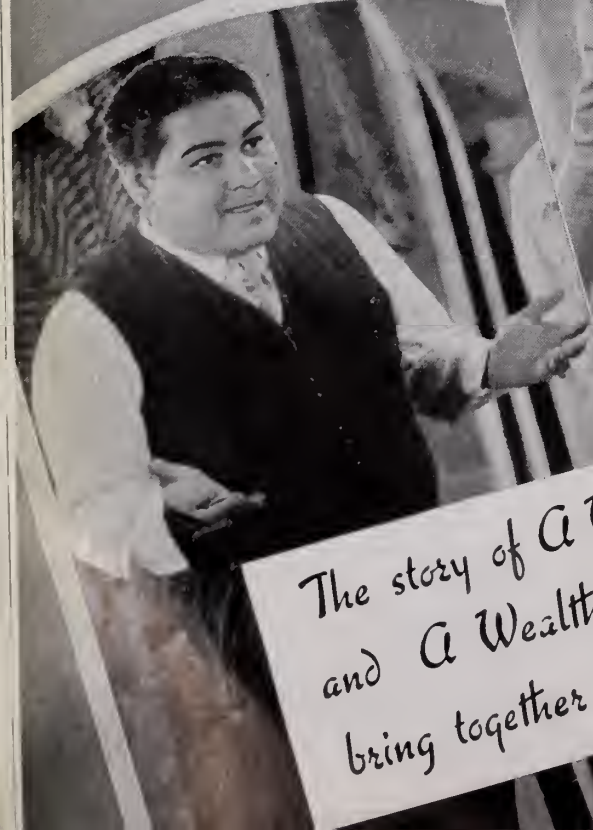

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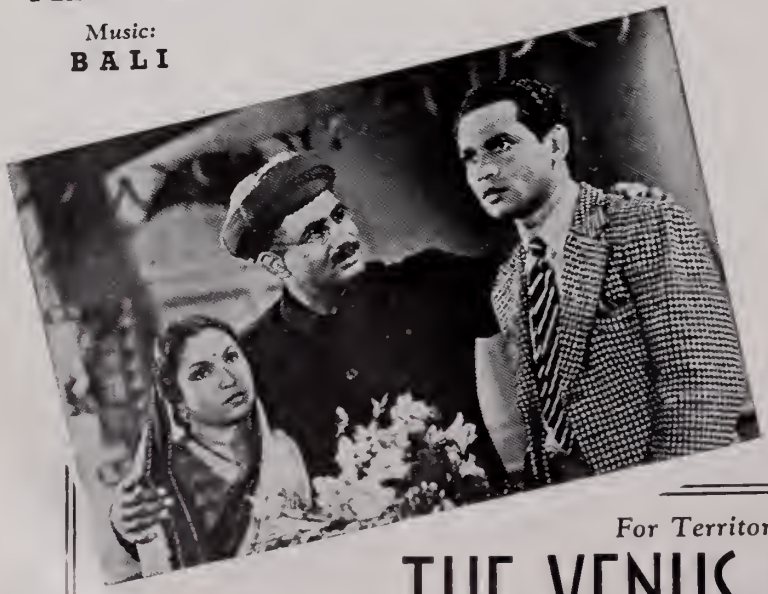

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Meet The Religious Villain

Yakub Acts The Villain And Prays Five Times

By: "HYACINTH"

There lives an arch villain of the movies who is so bad that every time he appears on the screen, delicate ladies feel giddy and even strong men get shivers down their spines. But in real life he is so gentle and kind that it brings tears to his eyes even to see a little pariah dog being ill-treated.

He doesn't look like a story book villain. He hasn't got long twirling black moustaches or a deep growling voice but he has got the ability to make himself seem a big bad man on the screen.

The villain's name? Yakub, of course. He's the reason why the heroines have such a tough time in pictures, the reason why the hero has to do brave deeds and the reason why your little son has suddenly become afraid of the dark.

Now, mind you, Yakub does not call himself a professional villain. He says he is a character actor. That's true too, because he has done several roles which have not called for him to exude villainy, but on the other hand he has played the villain more often than any other actor on the Indian screen.

At 38, he is going bald on top. Twenty bottles of hair restorer have not cured his baldness but he says "Fortunately I needn't worry about that because people do not mind how bald or ugly villains are."

....delicate ladies feel giddy.

Yakub is 5' 5" tall and stockily built. The lines in his face which look sinister on the screen look quite different in real life. They are obviously trade marks of the hard life he has led.

One of the other guides spoke English well, so I used to follow him round.

Producers just seem to refuse to let Yakub be good. He's so good being bad that they just won't let him be good.

AN ACTOR AT TEN

He didn't achieve fame the easy way. He arrived the hard way, working his way up.

His father and mother were orthodox people who did not want their son to learn English because they feared that it would only give him big ideas.

Mr. Yakub

His father was a wood contractor in Jubbulpore but Yakub had no desire to follow in his footsteps. His ambition was to be a motor-driver. He did however, love acting but thought of it only as a hobby.

He left Jubbulpore when he was nine years old and went to live in Lucknow. Here he joined the Alexandra Theatrical Company and used to take part in plays but only when school was over because he was still a mere child of ten. A number of the other actors were as diminutive as Yakub but he claims they were all very accomplished artistes.

However children tire soon and so after 2 years of stage acting the novelty had worn off and Yakub decided to come to Bombay to realise his real ambition which was as we've previously mentioned to be a motor-driver. So in 1921 Yakub came to Bombay where he learned motor-mechanics. In those days motor drivers were much in demand and very respectable people. Yakub says "I felt that if I became a motor driver I'd be a king".

YAKUB GOES TO EUROPE

Anyway for some reason or other Yakub did not manage to get his

license and feeling very dejected he was idling near Bori Bunder when he met a boy (the son of an Army captain) with whom he used to play as a child in Jubbulpore.

The boy, John, was delighted to meet his old playmate again and on hearing that Yakub had no work he took him home with him.

There John persuaded his father to give Yakub a job and so it happened that Yakub travelled all over the continent with the family when they went abroad.

He enjoyed his stay in Europe but does not want to return there. He returned to India in 1922 and chose Calcutta as the next city to seek his fortune in. Here he joined the American Express Co. where he was employed as a guide to tourists.

Now Yakub knew only a few English words so this was hardly a suitable job for him but he says: "one of the other guides spoke English well so I used to follow him around, trying to look wise and occasionally saying "yes" and "no" so that I gave the impression that I knew an awful lot." We have no doubt that eventually Yakub would have become invaluable to the A.E. Co. as a guide but he did not have time to prove his worth because he was given the sack. Come closer and we'll whisper why:

Yakub fell heavily for the Western charms of one of the lady tourists and his feelings were reciprocated but unfortunately for him his employers did not look with favour on the little romance and he was asked to go.

YAKUB JOINS THE FILMS

So Yakub went back to his native place, Jubbulpore for a period and,

Designing women can roll their eyes till they pop out....

on his return to Bombay, he landed a job with another theatrical company as a property master. It was his job to see the costumes and scenery in order, but the familiar excitement of the stage roused the actor in him and in 1924 he joined the Sharda Film Co. where he made 50 silent pictures.

Next Yakub joined the Imperial Film Company which was then the biggest film company in existence. It was here that he started playing villainous roles.

In 1930 he joined Sagar's where he continued his career of villainy.

On the road again—the old tramps—Damuanna and Jog—in "State Guests", a Navyug picture.

Yakub's first talkie was "Romantic Prince" in which he worked with the famous actress Zubeida. But don't imagine that he was the fellow who held her hand and gazed fondly into the heroine's eyes. No, Yakub was the big bad man again.

He has occasionally played the hero but personally we like him better when he is tough.

Yakub is a Mohammedan as far as his religion is concerned but he doesn't agree with people who are always emphasising the barriers between Hindus and Mahomedans. He has in his film career played the parts of almost all the Hindu gods, proving that there is no communal feeling in art.

Yakub has directed and acted in two pictures. They are "Lion of Sagar" and "Her Last Desire".

He has worked in almost all the big pictures of all the big companies, and has never failed to give a superb performance. His work in "Swami" is simply marvellous. You know he is a villain and yet there is something human in him which you can't help liking.

He is free-lancing now and earns between Rs. 2500/- and Rs. 3000/- a month. He is so much in demand that some times he works in three pictures simultaneously.

TURNS A NEW LEAF

He puts his success down to the new good life he is leading. But that is a story by itself which you should know about.

Four years ago Yakub was earning Rs. 700/- a month and believed in enjoying all the worldly pleasure. He used to smoke, drink, dissipate and do all the things you would expect a playboy to do. Then one day he met a religious teacher from Lahore, in Bombay and his whole life was changed. The Guru's name is Pir Ghulam Sarwar and Yakub was so impressed by him that he became his ardent disciple. He gave

A woman's place is in the home.

up drinking and all his old vices and took to prayer. Like all good Mahomedans he prays five times a day even when he is working on a picture.

He is never tempted to go back to his old life and is very grateful to the 70-year old Guru for giving him this new outlook on life. Yakub feels now that every man is his brother and every woman his sister. Designing females can roll their eyes till they pop out but they won't beguile Yakub because he only feels brotherly affection for them!

Before we forget we must tell you that Yakub is married and has been for about 12 years. His wife was an actress in Imperial's when he married her but he is one of those old-fashioned husbands who believe "a woman's place is in the home" so her present role is a permanently domestic one.

He has no children and spends on an average about Rs. 600/- a month out of his salary on himself, his wife and his car.

He saves most of the rest but is always helping out relations and friends who are needy and who know he is too kind-hearted to send them away.

But don't mistake us. Yakub is not imprudent. On the contrary he is inclined to be 'picey'. His red Singer which he bought for Rs. 4200/- is four years old but Yakub won't sell it until he's got his money's worth out of it.

He is insured for Rs. 13,000/- with the Bombay Mutual and with the Hindustan Co-operative.

One of Yakub's few extravagances is clothes. He likes good clothes but somehow doesn't seem to wear them with ease. When we interviewed him he was dressed in a woollen suit but although the cloth was good it looked as though it had been buttoned up wrong.

ENGLISH IN SMALL DOSES

He doesn't speak English very well and says he only uses it for medicinal purposes to make himself understood when he is talking to someone who doesn't understand the vernacular.

He says he is fond of tennis, hockey and football, but then all these film stars claim to be potential Donald Budges or Tommy Farrs.

Yakub has a large fan following and receives between 15 to 20 letters a day. Most of these letters are from boys. Doubtless the gentler sex feel that to write to even a screen villain would be rather a risky business.

With her perfect diction and melodious songs Ratan Bai returns to the screen after a long time in "Rai Saheb", a social production of Janak Pictures.

We assure them that this one is as gentle as a lamb in real life.

On occasions when Yakub has stopped his car in the Bhendi Bazaar locality crowds have collected around him and caused such a commotion that police have had to disperse them. Yakub is a retiring fellow and is a little embarrassed when he is surrounded by his fans in this way but it is his own fault. If he would get himself a sober looking car he would not attract so much attention. People first of all turn to stare at his flashy red car and then naturally notice its occupant and recognise him as Yakub. It isn't just the colour of his car which makes it conspicuous, it is the terrific noise it makes. It roars like a wounded bull every time it starts.

Yakub is not a brag. He is not one of those obnoxious creatures who go around shouting "I'm a self-made man". He admits that he can't work without a director, and he is never satisfied with his work. He is continually trying to improve his acting.

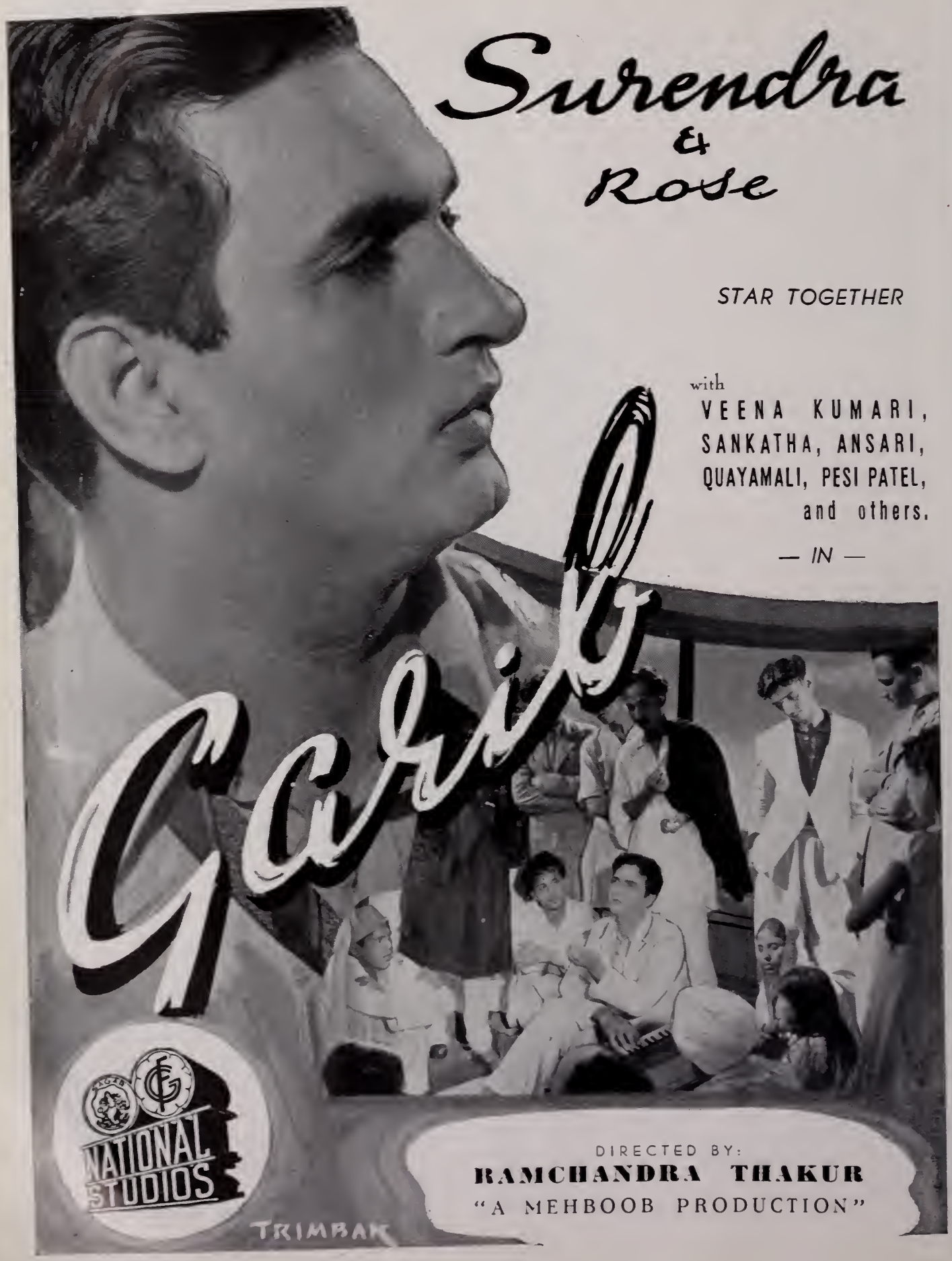
He does not even call himself a star and indeed he has never been publicised as one. He does not demand or pay for publicity like other stars and as a result he is seldom if ever interviewed and he is never billed as a star. And yet whenever his name appears on the screen before a film it is applauded. No one expects villains to be popular so no one has advertised Yakub's appeal. Just the same the masses love him. They love his wickedness. When they should be booing him, they sit fascinated instead, hoping he won't be killed too early in the film.

He is an unforeseen sensation and one that can't be explained. He isn't handsome and he most certainly hasn't got perfect proportions but he's got an unexplainable something that no other screen villain has.

When I first heard how saintly his private life was I was inclined to be sceptical and say "Who does he think he's fooling with that goody-goody act? The man must be a bit of a villain in real life or he wouldn't be able to play screen villains so convincingly".

And yet I came away from my interview with Yakub convinced that he was perfectly sincere. What convinced me completely was the fact that he didn't care a jot whether I believed him or not.

He is completely indifferent where publicity is concerned. As long as he doesn't starve he doesn't mind whether he has his name in Neon lights a foot high or whether he is billed last on the posters.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OUR REVIEW

"Dhandora", Ranjit's Hilarious Comedy !

Charlie's Slapstick Performance Appeals !

This is Charlie's first picture, quite his own, which he has not only written but also directed. Like every other picture of Charlie in which Charlie has only acted. this one also becomes a strange slapstick which strains your logic and your good common sense throughout. And yet, it becomes a hilarious comedy from beginning to the end.

Once we make our peace with the absurd element in the story, we settle down to enjoy the picture.

PUBLICITY MOTIF

Two film actors, Mansukh and Pyare, are aching for publicity. They want it at any cost and being extras in their studio, they don't get a chance of any publicity. So when they find a criminal getting his photo flashed in the newspapers, they decide on a very fancy plot of a friendly "murder". Pyare decides that Mansukh should "murder" him and get arrested so that Mansukh's photograph may be flashed in the newspapers. As it is a case of synthetic murder they expect everything to go off well and Pyare would make his appearance at the last minute and absolve Mansukh of the crime.

Upto a certain extent this plan works up well and Pyare leaves for Calcutta so that he may be away from the scene of "murder". In the train he meets Banwari, a theatrical manager and Kumud his daughter. This starts the romantic interest and Kumud and Pyare begin to love each other. Still another complication is in waiting for the audience when Pyare, to his consternation discovers in Uttam, the stupid son of Sir Niranjan, a local rich man, his counterpart in facial resemblance. From here onwards this mix-up continues in company with some utterly ridiculous situations which keep the people laughing all throughout till right under the hangman's rope Mansukh is saved by Pyare's sudden appearance.

DHANDORA

Producers:	*Ranjit Movietone*
Story:	*Charlie*
Dialogues:	*D. N. Madhok*
Songs:	*Madhok & Sharma*
Cinematography:	*L. N. Varma*
Audiography:	*K. V. Shah*
Music:	*Jnan Dutt*
Cast:	*Charlie, Dixit, Shamim, Husna Banu, E. Billimoria etc.*
Released At:	*Royal Opera House*
Date of Release:	*13th Dec. 1941*

Director: CHARLIE.

This is from Charlie's own comedy and it seems to be all his own way in the new Ranjit picture.

Indurani in "Zevar", a Mohan picture.

Beyond entertainment the story has no excuse to be on the screen. And it does give a very frivolous and light type of entertainment which one likes to see and forget no sooner it is seen.

CHARLIE AND SHAMIM

Charlie's direction reveals possibilities of future progress. His own work, of course, is in keeping with his excellent slapstick traditions in the past. In Shamim, as Kumud, he had a good looking companion who must take a little more time to become a seasoned artiste. Her beautiful face however, is a big asset to the producers who can use it with great advantage in social and costume pictures. The girl needs some more experience before she can really turn out good work.

Dixit as Mansukh gives a sterling performance while E. Billimoria as Sir Niranjan makes an excellent cast.

The photography is not quite happy, nor is the sound. Both these technical sections call for more care. Well, it is Charlie's own picture and as such a huge treat for Charlie's fans.

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SNEHAPRABHA—

Ever graceful, this charmer who came to the screen only a little while ago, is to-day one of the most popular stars. She will be soon seen in "Pyas", a Supreme release, directed by Mr. Ram Daryani.

OUR REVIEW

"Jhoola" A Terrific Box-Office Hit!

Ashok Kumar's Sparkling Performance

Beautiful Lyrics Sustain Interest!

This is the conventional story which the Bombay Talkies has been giving since the beginning. The screenplay, however, is interestingly prepared balancing the dramatic values cleverly throughout the picture.

Incidentally, this is the fourth successive triumph for producer Mukerjee, who seems to have acquired the rare knack of giving box-office hits.

There is, as usual, a Zamindar and a good boy and a bad boy with a girl around whom the entire incidents keep moving. It is the usual triangle with not a single angle straining anyone's imagination at any stage in the picture and to that extent the picture becomes a very patent entertainment popular with the masses.

It is high time that the Bombay Talkies who are to-day at the top of the ladder in popularity in all the provinces, should use their mighty draw to give to the country some progressive pictures which would help our people to solve their numerous problems from day to day.

Poet Pradeep whose lilting lyrics often become the nation's popular songs.

It is admitted that the film is the most powerful medium of propaganda in the country to-day. After realising this truth, the responsibility of the Bombay Talkies, because of their immense popularity, becomes all the greater to harness this power of propaganda for the greater good of the country rather than use it merely for individual profits.

JHOOLA

Producers:	*Bombay Talkies Ltd.*
Screenplay:	*Gyan Mukerji and Santoshi*
Dialogues:	*Santoshi and Latif*
Lyrics:	*Pradeep*
Photography:	*R. D. Pareenja*
Audiography:	*S. B. Vacha*
Music:	*Sarasvati Devi*
Cast:	*Ashok Kumar, Leela Chitnis, V. H. Desai, Mumtaz Ali, Karuna Devi, Shahzadi, etc.*
Released At:	*Roxy Cinema, Bombay.*

Date of Release: *27th Dec.* 1941

Director: GYAN MUKERJI

THE CONVENTIONAL STORY

This is a story of Geeta, a Postmaster's daughter, Ramesh and Mahesh, two well-to-do boys with money. Mahesh inherits his father's money and picks up a quarrel with Ramesh because Ramesh also gets a part of it. Ramesh, however, renounces his claim and goes away to the village. He comes to the village where Geeta lives and there they meet through the good graces of Rehman, a postman. Geeta and Ramesh become friends and continue their love gambols through many a situation. Several of these situations are unconvincing, nevertheless, they entertain.

The romantic interest in the story practically ends at the interval with

Mr. Gyan Mukherjee, the director of "Jhoola".

the hero and the heroine confessing to each other their love.

It does become unconvincing after the interval to see Mahesh suddenly developing a very active interest in Geeta, but the film story has to be chewed long like the gum to give the people some entertainment for two and a half hours.

The opposition of Mahesh takes the shape of the usual screen thrills such as kidnappings, escapades, attempted rape etc. This element of entertainment has recently come into the Bombay Talkies' pictures and it certainly does not add to their dignity and charm.

However, Mahesh makes it hot for Geeta for sometime and Ramesh comes to know of the exploit of Mahesh and like a traditional hero runs to the rescue of the damsel in distress till it all solves itself by becoming a happy reunion of lovers and brothers.

OUTSTANDING MUSIC

The most outstanding feature of the picture is its music. A couple of snappy tunes become very popular and therefore guarantee repeat-audiences.

Poet Pradeep's lyrical compositions are a treat by themselves and

(Con. on page 73)

BOMBAY TALKIES (Bombay)

As was expected by every one, Bombay Talkies' current production "Jhoola" has been found to be even a greater success than their "Naya Sansar" and "Anjan". The first three weeks' box-office collections exceeded those of the former two pictures in a considerable measure.

Producer Shashadhar Mukerji is now established, beyond all doubt as a successful director. He is not giving, again, the same kind of films. "Bandhan" was as different from "Naya Sansar" as both of them are from "Jhoola". In other words Producer Mukerji is a director, who is particularly equipped for his job by reason of his talents, imagination and versatility.

The next picture of the Bombay Talkies will be shortly on the sets. probably by the time this issue is in the hands of our readers. Who are going to be starred in it has been partially decided. Ulhas who was the hero of "Mera Ladka" will be the male star. Another thing is positively decided viz: Devika Rani will not play any role. She will be only Producer. The female star is still under examination and the special 'prophylactic' treatment that a would-be star has to put up with in any studio. It is the general expectation that this grooming will turn out a star that will be a surprise for all.

PANCHOLI ART PRODUCTIONS (Lahore)

The phenomenal success of "Khazanchi" in Bombay—it is now being shown for weeks together in two theatres—is bound to give its producers great encouragement as regards their next picture in Hindustani, viz: "Khandaan".

The presence of Manorama and Nur Jehan in the cast is an assurance that the film will be outstanding. The producers are quite confident about it. Indeed so confident that already preparations have been made about their third Hindustani picture. The name is not yet decided upon. But the cast has been practically selected. Shanta Apte is to appear in this picture and Manorama, Ismail and Ghulam Mohamed will also be there.

Famous Pictures who are the Bombay distributors of Pancholi Art Productions are wondering where to house "Khandaan" and if that also settles down like "Khazanchi", why they should not have their own theatre for the third big hit!

RANJIT MOVIETONE (Bombay)

There is no studio in India to beat Ranjit in the way of rapid production. It is a factory of pictures, which sends out finished goods and commands their speedy clearance.

"Dhandora", directed by Charlie has been almost stormed these many weeks by amused and wishing-to-be-amused spectators and while there is every indication that it will continue at the Opera House for many more weeks, three other pictures are already in the making. One is already released at Karachi. It is that emphatically musical "Beti", as the presence of Khurshid and Vasantee in it will easily show. It is being shown in many other Northern India stations also.

Chaturbhuj Doshi has completed his new social "Guest" or "Mehman" and has started work on another called "Dhiraj". Sitara, Nur Jehan,

Mr. E. W. Perry, The Prime Minister of Kolhapur, went movies when he visited the Huns Pictures studios. From left to right: Mr. S. K. Kelavkar, Minister of Justice, Mr. E. W. Perry and Mr. Baburao Pendharkar.

Ishwarlal and Kesari have been assigned important roles in it.

Kedar Sharma has almost finished his 'Arman' and Manibhai Vyas has completed his. It is only awaiting its christening. In both of these Motilal has been given the lead.

SHALIMAR PICTURES (Bombay)

From all accounts of the progress of 'Ek Raat' in the Shalimar Pictures' studio, very big expectations have been aroused in the minds of cinegoers all over the country.

First of all, the selection of Neena and Prithviraj for the female and male leads has given rise to big hopes. Next, the reports about banana-eating girls and un-sympathetic parrots have been quite intriguing.

It is also evident that the producers are sparing nothing by way of effort or money to make 'Ek Raat' really A.1. The test of the pudding, however, always lies in its eating. It must be said, by way of assurance, nevertheless, that the smells in advance have been so spicy and sweet as to be quite tempting.

NATIONAL STUDIOS (Bombay)

"Garib" will have replaced "Nai Roshni" at Pathe by the time this issue is in the hands of the readers. This latest film of the National Studios stars Surendra, who returns to the screen after two years absence. His songs in "Gramophone Singer" of the Sagar Studios were a rage for some time and he has naturally been assigned a role in which he is reported to have sung eight or nine good, melodies. Opposite him is the domestic, docile Rose. The story is said to be about the conditions of the unemployed youth of India.

Under the supervision of Mehboob, this Ramchandra Thakur production is said to have become, a presentable film. Surendra, who does not use tobacco in any form is made to smoke and light and elegantly hold a cigarette between lips and fingertips. Let us see how he has really done it.

JANAK PICTURES (Bombay)

Wadia Movietone's efficient executive, Mr. Chhotubhai Desai has now turned a producer. His film "Rai Saheb" is on the sets in one of the Wadia Studios.

With the experience of producing and exhibiting pictures in the Wadias, Mr. Chhotubhai who is showing new enterprise may be depended upon to make the best of his new opportunity. We welcome him to the ranks of producers and wish him success.

PRAKASH PICTURES (Bombay)

"Bharat Milap" produced by Prakash Pictures and directed by Vijay Bhatt, to whose credit are such box-office successes as "Poornima" and "Narsi Bhagat", will be at the Majestic Cinema, on the eve of the readers getting their 'filmindia'.

This picture has one very great advantage. It is based on a familiar story viz: that of the devotion of Bharat, to his elder step-brother, Shree Ramchandra. There is not only no Hindu, who does not know this, but there is also no Mussalman

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Between Jairaj and Snehaprabha, romance is complete in "Khilouna", an Amar production.

in this land who does not know what the Ramayan is.

To this story has been given an appropriate back-ground in the scenario of "Bharat Milap". Stars who have remarkable cinematic fame to their credit are there in various roles. While Durga Khote is to act as Kaikeyi, Shobhana Samarth will play Seeta. Ramachandra will be played by Chandrakant in the Marathi version and Prem Adib in the Hindustani version. Shahu Modak is in the role of Bharat in both the versions.

The film promises to be quite a success on release.

NATIONAL ARTISTS (Bombay)

"Meri Dunya" of National Artists is based on a story from the folklore of Sind and is directed by Mazhar Khan. Mazhar Khan also plays the part of a Sufi philosopher in the story.

Kaushalya acts the heroine and Hari Shivdasani the hero of this film of Hindu-Muslim Unity. This film promises to be of great educative importance.

TAJ MAHAL PICTURES (Bombay)

Naseem has for long been missing on the Indian screen. She made her last appearance in "Pukar". She will now appear in "Ujala" with Prithviraj opposite her. Director Multani and Cameraman Dronacharya are reported to have done a good bit of work.

Songs and music are said to be a particular attraction of the picture. It is awaiting release at the Lamington Talkies.

BRILLIANT PICTURES (Bombay)

"Municipality", a hearty entertainment fare of the Brilliants has already been shown in stations like Poona and Sholapur. It has not yet secured a theatre in Bombay. But when it comes to the Bombay screen it may be expected to have a very good run. The stage play in Marathi on which it is based, was once a great rage. Usha Mantri, Saro Borkar and Vimal Sardesai have done very good work in the picture.

Brilliants are now busy producing "Pujari" in Hindustani. Mr. Kumarsen Samarth is directing it.

FAZLI BROTHERS (Calcutta)

"Masoom" is already having good reception in Northern India stations. Fazli Brothers have made much progress with their next "Chowranghee". This is a famous Square in Calcutta and that gives the background of the story.

The picture is being produced both in Bengalee and Hindustani and separate casts have been selected for either. Anis, Mehtab, and Amjad are in the Hindustani and Chhaya Pramila and Jyotiprakash in its Bengali counterpart.

NAVAYUG CHITRAPAT (Poona)

After the many farewell function that Winayak and Navayug staff had naturally to go through, the Navayug Chitrapat is slowly settling down in Poona.

It is the Navayug plan to keep two sets always working; one under Winayak and another under Junnarkar. They are in the midst of "Stat

In "Soonbai", a picture of Famous Arun, in which Sumati Gupte and Master Vithal give us thrilling social drama.

They had a "Jhoola-Picnic" at the Marve Beach and here we see the three popular charmers: Leela Chitnis, Devika Rani and Neena. They seem to be pleased but that is because they are laughing at some one.

Guests" and expect to finish it by the end of February.

Director Junnarkar will start shooting his new film in the beginning of this month.

AMAR PICTURES (Bombay)

"Khilauna" produced by Amar Pictures stars Snehprabha, Prabha, Jairaj and Kanhyalal. It is an adaptation of Vaju Khotak's Gujarati story, the scenario having been written by Chawdhary. Sarvottam Badami has directed it.

Amar Pictures are now engaged in producing at Shree Sound Studios their second production "Ankh Michowli". Nalini Jaywant and Sulochana will be featured in this new film.

EASTERN PICTURES (Bombay)

The producers of "Badal" are busy progressing with it and if their schedule works alright, the picture will be ready by the end of March. Zahur Raja is directing it.

Radha Rani, Urmila, Shanta, Shakti and A. R. Pahelwan are all there to follow, the lead being played by Zahur Raja and the calculation of those concerned is that this combination will work very well.

SARASWATI CINETONE (Poona)

For the Saraswati Cinetone's latest production "Awaz", they have secured a new star of singular ability. She is Suvarnamala.

Fresh from college and trained at the Lucknow Academy of Music, with rare beauty of face and form, Suvarnamala is bound to attract the attention of cinema-goers.

Solicitor Dadla has written the scenario and Mr. Rafique Kizvi is directing. Dada Torney is supervising all work in connection with "Awaz".

SWASTIK INDIA LTD. (Bombay)

Swastik India made their appearance in the film world with the release of "Tulsi" a Circo production The next picture that this powerfully backed organization will release is "Awaz" of Saraswati Cinetone, which is expected to be a big hit, because of the new-find Suvarnamala being in it.

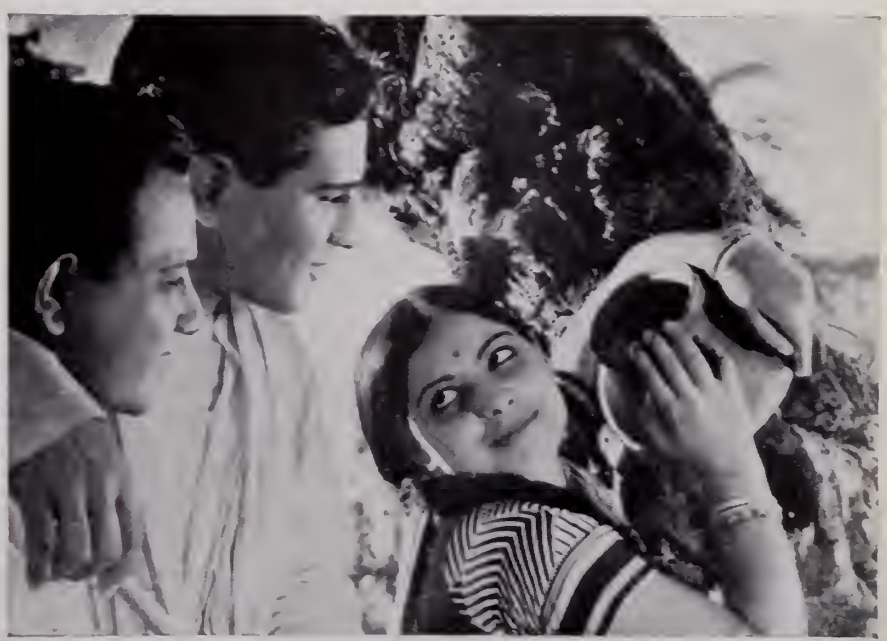
BHARAT PICTURES (Bombay)

Mr. Suganchand from the Central Provinces will soon be an important figure in the film world. He has started distribution of films and will shortly undertake production too.

"Darpan" and "Swaminath" whose distribution he has undertaken will be released by him when suitable theatres in Bombay become available.

MOHAN PICTURES (Bombay)

Mohan Pictures' "Taj Mahal" which will naturally concentrate on the glory of the palace-builder emperor Shah Jehan, will soon be screened at one of the popular Bombay theatres.



Shalini and Trilok Kapur have an exciting moment in "Tulsi", a Swastik-India release.

The next picture of the Mohan Pictures will be on the life of Surdas, the great poet-saint of India. Mr. Nanubhai Vakil, who was in charge of the megaphone for "Taj Mahal" will also direct this.

The cast is yet under selection but great care will be taken in its choosing and picking. 'Surdas', moreover must be a devotional and musical picture. Let them take more time but do it well.

PARAMOUNT STUDIOS (Bombay)

With the passing away of Mr. Kikubhai Desai, the Paramount chief, production in their Andheri Studio has come to a standstill.... Their "Circus Queen" is doing well all over the country and another one "Cheikh Chilly" which is ready is to be shortly released in the city.

CIRCO PRODUCTIONS (Bombay)

Director Debaki Bose has after all completed the production of "Apna Ghar", a social story featuring Shanta Apte, and Chandramohan. The time taken for this production is almost epic, not to speak of the expense required for production, and with its formidable cast "Apna Ghar" is expected to be a huge box-office success.

Director A. R. Kardar has almost completed his social picture "Nai Duniya" featuring Shobhana Samarth, Mazhar Khan and Azurie. This scintillating social plot is likely to be an eminent successor to "Swami" which earns a huge popularity all over the country. Still another mythological story under production at the studio is "Bhakt Vidhur" featuring Vishnupant Pagnis and directed by Messrs. Altekar and Baburao Painter. Work on this picture is progressing painfully, but it is reported that things will be revived a bit in the near future and very soon "Bhakt Vidhur" will take a definite shape.

DOWLAT CORPORATION (Bombay)

This is a new distributing concern opened in Bombay with very influential people at its back. To begin with, they have secured three pictures of Homi Wadia Productions and they have also started shooting of "Muqabila", a social story featuring Nadia and Yakub.

The programme of this new company is very enterprising and ambitious and with finance at its back, it hopes to set new standards of film distribution in the country.

VENUS PICTURES (Bombay)

Their maiden production "Kirti" is now lying completed, awaiting release. Under the direction of Gunjal, this picture has become an attractive social plot and the producers expect that it will have a good run all over the country.

FAMOUS CINE STUDIOS (Bombay)

Film magnate Shiraz Ali Hakim has taken up the Paramount Studio belonging to the late Mr. Kikubhai Desai. This adds one more activity to the already numerous ones of Mr.

GATEWAY OF PARADISE

Paradise
Paradise
Paradise

Shiraz and we hope the concern will prosper under the jealous care and management of Mr. S. V. Kirparam of "Movies".

Quite a number of pictures are planned for production in this studio and one of them will be directed by Debaki Bose for Laxmi Pictures floated by Mr. Chimanlal Trivedi.

By the way, Mr. Chimanlal Trivedi is once again on the war path and is entering into new contracts right and left and threatens to once again eclipse the production activities of other producers in the country. With Lila Desai and some other Bengal technicians already in Bombay and with Kanan Bala threatening to land in Bombay any of these days, the affairs of Chimanlal Trivedi threaten to be exciting. It is reported that one of the Directors who will co-operate with Messrs. Shiraz Ali Hakim and Chimanlal Trivedi is Mr. J. K. Nanda who directed the beautiful Punjabi picture 'Kurmai'.

(Con. from page 67)

his beautiful words as they emerge musically from the mouth of Ashok Kumar become instantly popular with one and all in the audience. Music, therefore, becomes the backbone of entertainment in this picture.

Add to this the sparkling performance of Ashok Kumar, who has changed so remarkably in recent pictures and keeps changing so fast that it would be really difficult to recognise him as the next few pictures pass by.

In addition to Ashok Kumar, good performances are given by Shah Nawaz, V. H. Desai and Karuna Devi.

The dances of Mumtaz and Shahzadi also become very popular with Mumtaz putting over a snappy song very efficiently.

A RECORD BREAKER

In fact, "Jhoola" is reported to have broken all previous box-office records at the Roxy Cinema and the way people storm the box-office it is safe to say that the picture has settled down for a long run.

Gyan Mukerji as director can be said to have given good work seeing that he had to handle a conventional story in the traditional Bombay Talkies way.

Nothing succeeds like success and "Jhoola" is a terrific success. As it entertains, well and truly, it is decidedly worth seeing.

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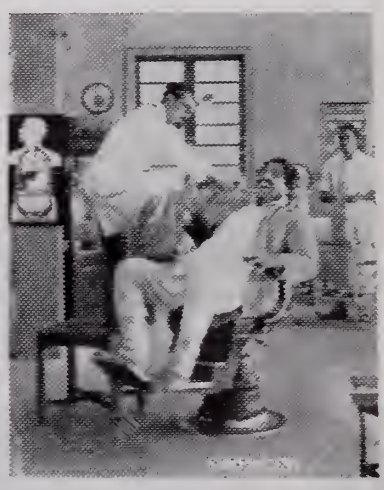

OUR REVIEW

"Chandan", Fairly Good "B" Class Picture

Kanta Gives A Good Performance

This is a social story written on a too familiar pattern and it could have done better had the writer. the director and the technicians given to it a little more care.

Here in this story we are shown how a well educated young girl falls in love with a scoundrel and ruins her life while society sits and watches unconcernedly.

Leela, the daughter of a judge, falls in love with Beehari, her college chum, who promises to marry her and in the meanwhile, has some good time with her. The result of this good time is the delicate condition of Leela. Leela runs to Beehari and demands fulfilment of the promise of marriage but the heartless fellow refuses to oblige.

CHASED BY SOCIETY

Very soon, Leela is on the streets driven out of the house by her parents and chased about by society. She runs and runs, away from herself and her sin till she jumps from a train to commit suicide. Luckily she falls into a river and is rescued by Gohil, a Bhil.

In the Bhil village she is nursed and looked after and there her first child, Uma, is born. Years pass. Uma is now a grown-up girl in love with Chandan, the son of the Bhil Sardar. Uma and Chandan wish to marry, but Chandan's father refuses permission and kicks up a row. Uma and her mother are compelled to leave the village and trek towards the city. They meet Ramesh. an engineer, on the way and come to the city under his patronage. By this time Ramesh has also fallen in love with Uma and Uma seems to reciprocate his love but remembers the promise she had given to Chandan.

CHANDAN

Producers:	*Ashok Pictures*
Story:	*H. E. Khatib*
Scenario:	*Natvarshyam*
Dialogues & Songs:	*Pandit Indra*
Music:	*S. N. Tripathi*
Cinematography:	*A. H. Salunke*
Audiography:	*D. K. Kane*
Cast:	*Nazir, Kanta, Ashiq Husein, Maya Devi, W. M. Khan, Jamshedji etc.*
Released At:	*Lamington Talkies*
Date of Release:	*10th Jan.* 1942

Director:
DHIRUBHAI B. DESAI

Ratnamala in "Gora Kumbhar", a Chhaya film.

At this stage Beehari who is a rich man also meets Uma. Uma and Ramesh decide to get married. but one of the trustees of Ramesh's property refuses consent and again, in desperation, Uma and her mother leave the protection of Ramesh and run away. Quite by accident Uma falls in the hands of Beehari and who while trying to rape her, manages to shoot his own manager and plants the offence on Uma.

Now we are taken to a very apologetic court scene where on the evidence of Bechari, Uma is sentenced to death. After the sentence is passed, Leela, Uma's mother, makes a sudden appearance and upsets the legal routine by an impassioned appeal to the conscience of Beehari.

Beehari, who has been so far shown as an unprincipled scoundrel, is now attacked by a conscience, rather suddenly, and he confesses his crime and calls Uma his daughter and Leela his wife. The entire court

Nazir and Shamim create some new picture drama in "Pyas"

Mr. Vasantrao Marathe, a clever campaigner on the film publicity front.

scene is all very unconvincing. but it is there for dramatic purposes and it helps to end the story on a note of popular satisfaction. The plot now chews itself a little longer and Chandan appears on the screen in search of Uma. By another brain gymnastic, the writer manages to remove Chandan with the help of a suicide and Uma the originally rich man's girl is married to Ramesh, another rich man's son, giving us the impression that Chandan, the poor Bhil, was unsuitable for such a match. Well, it all ends well.

BAD TECHNICAL WORK

The direction lacks imagination all throughout, though the story had enough dramatic material of its own to exploit. Scenario is poorly written with the result that the dramatic element in the story is not at all well-framed or developed. The photography is poor, in places too poor, while the sound recording is an utter disappointment. A couple of songs are well tuned and well written, but owing to bad recording they fail to make any impression. Laboratory work is also far from satisfactory.

Kanta as "Uma" would be quite an attractive proposition if she would oblige by dropping a few pounds in weight. And yet, she gives quite good work. Mayadevi is brilliant in bits. Nazir hadn't much to do and he does that. W. M. Khan is stiff half the time and unconvincing rest of the time. Jamshedji, as the old Bhil Sardar, is stagy.

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41-523

Bad Manners Spoil Our Entertainment

A Plea For Sensible Behaviour In Theatres

By : Mirza Hamid

"Manners maketh man" is a truism the importance of which can hardly be exaggerated in present day life. Man is a social animal and as such he has certain obligations towards the other members of the society. His actions have a social significance because they not only affect himself but other members of the human race too.

In the case of Robinson Crusoe, living in a forlorn island and leading a detached life, it is meaningless to talk of good manners or etiquette because his doings cannot possibly influence another human being's life. But we who live in an organised society have to observe some code of behaviour so as to "live and let live". Cinema halls are places of public entertainment and as such every visitor is expected to behave in a decent way so as to allow maximum enjoyment for each of us and therefore for all of us.

It is not my intention to give here a list of "dos" and "don'ts" but I will be satisfied in merely recording my observations and experiences gained in the different theatres of different cities so as to bring out clearly how non-observance of ordinary good manners or lack of etiquette can not only mar the joy of others but sometimes lead to very undesirable consequences.

ALMOST SCARED TO DEATH

I vividly recall an incident that happened years back in Rangoon, the city of golden pagodas. In one of the first class English theatres situated on the ultra-modern Sule Pagoda Road, "Tarzan And His Mate" attracted huge crowds. Like most of the Indian cities, the cosmopolitan public of Rangoon believes in the very effective principle of 'Might is Right' in obtaining cinema tickets. A big crowd thronged at the booking office struggling desperately to get admission tickets. Suddenly a big push made the entire crowd swing first forward and then backward.

A Chinese boy of 14 or 15 was right in the middle of the crowd. He might have been squeezed to death, but in desperation, he jumped up. The force of his jump combined with the pressure of the push helped this boy to go up vertically till he found himself walking on the heads of other people. The fate of the poor boy was 'from the frying pan into the fire'. Heavy blows fell on his tender body as he stepped on human heads. This continued for a few seconds till a powerful blow sent him away flying and he lay seated on the ground. The moment he found himself seated on the ground, he gazed at the crowd in frightened agony, got up instantaneously and ran away as fast as he could. I doubt if this poor boy will ever think of a cinema show again in his life. A more horrible example of human brutality and utter lack of etiquette could not be cited.

POT-BELLY PATRONS

In this respect, Bombay can rightly feel proud of its queue system and its citizens deserve all admiration for adopting this humane method in buying tickets. But here too some people behave in a way which can hardly be called commendable. It is not very long ago that I stood in a line waiting my turn to buy a ticket so as to be admitted in a first class Indian theatre. Behind me, there happened to be a middle aged man with an unusually big belly. The huge dimensions of his belly were perhaps in direct proportion to the amount of wealth he possessed. I was neither interested in the man nor his protruding belly. But when it proved to be a perpetual weight on my spinal chord, I was forced to take interest in it. Every now and then I turned round and looked at the man but he seemed indifferent.

Producer-director S. F. Hasnain had a great reception at Lahore when he went there to release his latest film "Masoom" produced by Fazli Brothers.

This seems to be an interesting situation from "Ek Raat", a Shalimar Picture.

To my surprise and disgust, a smile from a young beautiful lady, standing aside a few yards away, inspired the man to move on with greater velocity and this, in turn, accelerated my speed with a jerk to the utter annoyance of the person in front of me and the rest of the people ahead. Every time this happened, I was rebuffed by the man in front and at one moment I was in for trouble when he turned back and realised that I was helplessly driven at the point of someone's belly.

Now, though this person could not reduce the boundaries of his expanded belly for my sake, he could certainly have controlled its movements in such a way that it could have remained detached from my body. But the person in question was too indifferent or ignorant to think of other people's convenience.

These two instances show how our selfish and unbecoming behaviour may be a source of trouble for others while we are still outside the entertainment hall. Now let us go into the hall and see what havoc our bad manners play to those who by misfortune fall a victim to them.

THE PIPING PROGENY

It has been often noticed that some parents bring their children along with them when they visit a theatre. These people love their children so much that they cannot allow them to be out of their sight even for a couple of hours. While the cinema industry can feel proud of these young and tender patrons who are sure to become fully cinema-minded when they grow up, it is to be admitted that, more often than not, their presence proves a nuisance to others. How often it has been noticed that when you are lost in the midst of an absorbing scene or some siren of the silver screen is at the height of her melody soothing your aching heart, suddenly a child from some corner of the hall goes out of tune and begins to cry at the top of his voice for reasons best known to him.

You are disturbed, annoyed and even agitated. Your patience is taxed to the extreme and you are at your wit's end to know what to do. You find it difficult to decide as to which tune to listen to. And by the time the child is brought under control, the particular scene is gone or the song is over and you, the poor helpless victim of another's bad manners, are left alone to curse your fate.

By all means, love your children and even adore them. But for heaven's sake do not bring them to the theatre. Their presence may be an immense source of joy to you but others have no reason to take the same kind of interest in them. They have paid good money to see the

Prakash and Neena have a tense moment in "Ek Raat", a Shalimar picture.

Shobhana Samarth has a swell room to herself as "Seeta" in "Bharat Milap", a Prakash picture.

show and not the childish pranks of your proud progeny.

Some people have the peculiar habit of talking private or business affairs while the show is going on. It is difficult to understand how they manage two things at a time. May be, they have a special knack to kill two birds with one stone. However, it cannot be denied that their chatterings and mutterings are nothing less than a source of great annoyance to their neighbours. The following example will suffice to expose the absurdity of their unmannerly behaviour.

THE BLOODY BETEL

During my short stay in Calcutta, I paid a visit to an Indian cinema hall. As soon as the show started, a small group of Marwaris began to talk about their jute business. They kept on talking in the back seats and there seemed no end to their conversation. The man sitting next to me got angry and scolded them severely for interfering with his enjoyment of the picture. This had a salutary effect. They became quiet and as they could not talk, they began to see the picture. During the course of the picture, a comic situation tickled their feelings of appreciation and one of them could not control his laughter. As he burst into a laughter, the betel leaf in his mouth shot out with a terrific force and lay stuck on the neck of the person who had scolded him a few minutes before. In a moment, it was the interval and the lights were on.

The red juice of the betel was seen dripping down the neck of the poor victim.

The poor man, catching hold of the Marwari, said, "See! what you have done." The Marwari blushingly apologised and while he expressed his regret, he put a fresh betel leaf into his mouth. Could bad manners go any further?

COOING OF LOVE DOVES

I must make a passing reference, though with restrained feelings, to those young couples who consider cinema halls as the safest wooing spots. I came across such people several times but the memory of one observation is still fresh in my mind and I am tempted to record it here.

The scene of this romantic episode was laid in one of the Bombay theatres. I was seated in one corner of the last but one row. Next to me was an elderly person and behind us a young couple, in the full bloom of youth, thoroughly happy in each other's company. As soon as the lights went off, they began to let out their love secrets in whispers. Though the subject of their talk was quite interesting, I felt their interference in my enjoyment of the picture. But an elderly person by my side was perfectly calm and tolerant. He did not seem to be disturbed in the least.

Just in the middle of the show when the screen drama was at its climax, we heard quite an audible

Khurshid and Vasantee star together in "Beti", a Ranjit picture, in which Arun also gets his first big chance.

sound caused by the sudden parting of lips and the lady, in a moment of ecstasy saying, "Oh darling! It is wonderful."

"It is foolish, not wonderful", shouted the elderly man by my side.

I don't know what upset this peaceful old man. Either he could not bear this audacious act of youth or this daringly romantic incident brought to his memory the recollections of his own adventurous youth and made him jealous.

These remarks, made in the presence of his lady love, were enough to provoke the young man. A petty squabble ensued and it might have taken a serious turn had not some people intervened in time. However, my show was spoiled, the elderly person's peace was spoiled and the young couple's romance was spoiled. And all this through lack of good manners.

Shahu Modak makes a perfect cast as Bharat in "Bharat Milap," a costume picture of Prakash.

THE SMOKING CHIMNEYS

The greatest nuisance in a cinema hall is the presence of indiscriminate smokers. Now smoking may be a necessity with them. It may be the indispensable quality of modern gentleman. Or it may even be the hall-mark of an aristocratic society. Yet by no code of good manners, one is justified in filling an entertainment hall with smoke specially when all the doors, windows and ventilators are closed.

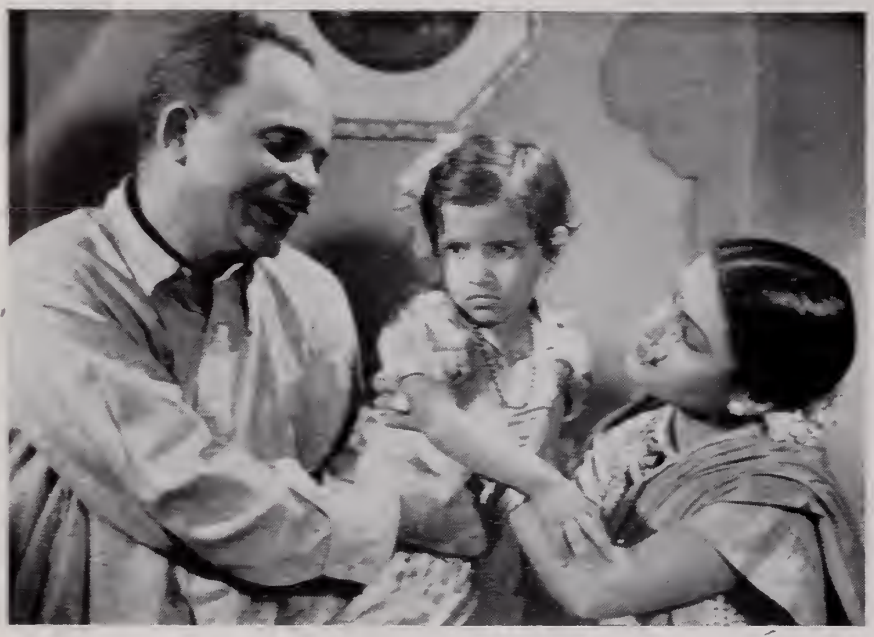
And this is not all. It is an every day experience in almost all the theatres to see a person smoking a cigarette and puffing out the smoke indiscriminately. This smoke may get into your nose and make you sneeze, may choke your breath or even bring tears in your eyes but the audacious smoker remains unconcerned and keeps on smoking heroically. Sometimes, it has been seen that even protests fail to bring the desired change in the attitude of a smoker. Here is a story told by a friend.

After a long time Mumtaz, the well-known dancer, has come to the screen in "Jhoola" the new social picture of Bombay Talkies Ltd.

During the course of a cinema show, an educated youth kept on smoking cheroots incessantly and throwing out the smoke right into the face of his neighbour. The neighbour was a non-smoker but he suffered patiently as long as he could. When he could not bear it any more, he very politely requested the smoker to puff out the smoke in some other direction. The youth ignored this legitimate request. The man protested. And in reply, the young smoker took out the remnant of his admission ticket and showing it to the man, said, "I have bought this ticket." A worse example of insolence could not be given.

THE PURDAH LADY

To bring people who do not know how to behave, in places of public entertainment is also not good as sometimes it leads to very undesir-



Damuanna is upto his tricks again in "State Guests", a Navyug comedy.

able consequences. Some people have not got the commonsense to adjust themselves to new situations. To illustrate this, I may cite a pathetically interesting incident from Cawnpore.

A young husband insisted on taking his wife to a cinema for the first time. Being a purdah woman of very conservative ideas, she did not like the idea but the husband forced her. They both entered the cinema hall and when he asked her to sit on the chair by his side, she made a fuss. She was afraid as to what others would think of a young woman sitting by the side of a young man. However, she was persuaded at last and she occupied the seat.

As ill-luck would have it, just a few minutes after the show started, she, amidst a tense dramatic situation, lost her balance and slipped through the back opening of her chair. The gentleman just sitting behind her was chivalrous enough to extend his helping hand. He caught hold of her and helped her to get up. As soon as she stood on her legs, she slapped her benefactor and said, "Shameless fellow! how dare you catch hold of another's woman."

The poor man was bewildered. He was never repaid so badly for his good manners. This proved a side show, and caused a good deal of commotion. Nobody could enjoy the show and it took half an hour to quell this trouble.

Last but not least, a mention has to be made of those people who are in the habit of eating and chewing in the cinema hall and throwing the remnants of their stuff all over the place. Such indiscriminate acts not only speak of bad manners but are also hygienically objectionable.

Late Rev. C. F. Andrews was once seen in the streets of Calcutta, picking up banana skins and safely depositing them in some remote corner. An intimate friend of his asked him why he specially picked banana skins and took so much trouble to keep them in some out of the way corner. The good old Andrews replied, "My father slipped over a banana skin and met his tragic end. I don't want any other father to meet the same fate."

And yet how many of us think before we throw a banana skin in a cinema hall or some other dangerous thing of this nature. Small acts of neglect sometimes lead to tragic results and it is the duty of every human being to realize his responsibility in every act of his daily life. Manners and etiquette are nothing but a way to fulfil this realisation and good manners are absolutely essential to get better entertainment from our pictures.

Arun and Khursheed appear together in "Beti" a social picture of Ranjit Movietone.

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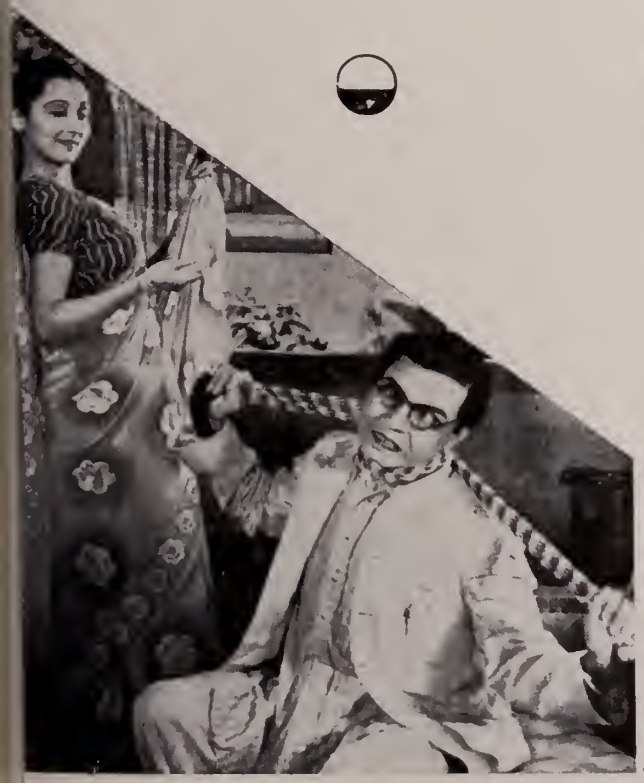

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Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "Filmindia" Publications Ltd., from 55, Phirozeshah Mehta Road, Fort, Bombay.

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